

# VISUAL DESIGN THEORY SPACE

ARCHITECTURE 102 /// PROFESSOR BRIAN AMBROZIAK

TEACHING ASSISTANTS /// BLAKE DREIER, JOSHUA MAINE, EMMA MORGAN

**COURSE INFORMATION**      **ARC 102 2 CREDITS**  
**CLASS TIMES: TR 2:30 - 3:45**

**CATALOGUE DESCRIPTION**      Principles of visual design and techniques of representation. Exploration of visual ideas through analysis. Introduction of terminology and vocabulary. Coreq. 172.

**COURSE FORMAT**      Lecture course, meeting two times per week.

**OBJECTIVES**      This course introduces the fundamental terms, concepts, and principles upon which a critical understanding of the formal content of architecture is based. Its objective is to develop the student's comprehension of architecture as an art form.

**CONTENT**      Such understanding is realized through an investigation of both the quantitative and qualitative properties of both natural and man-made phenomena as conveyed primarily through the acts of writing, drawing, painting, collage, sculpture, and architecture. All aspects of inquiry ultimately attempt to focus upon the essential features, qualities, and ideas that contribute to an understanding of the language of design and the poetics of place.

Students will be exposed to readings, illustrated lectures, and assignments that investigate principles of visual design and theories of their representation. These subjects include the following content:

- sign-symbol, image, and object
- visual language and generative syntax
- developmental psychology and the artistic conscience
- continuum of artistic endeavour, perceptual shifts
- quantitative and qualitative strategies
- envisioning information, organizational means and ordering phenomena

**REQUIREMENTS**      Out-of-class assignments include readings, the development of a digital journal, and individual projects related to specific lecture topics. Student accomplishment is evaluated through quality of one's critical writing, participation in discussions, and attendance.

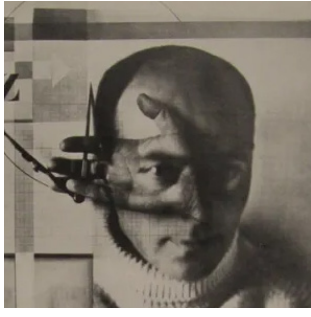
**NAAB CRITERIA**      *Communication Skills* - ability to read, write, and speak.  
*Fundamental Design Skills* - basic understanding of architectural environmental principles in design.

**ATTENDANCE**      Class attendance is assumed to be a prerequisite for successful completion of the course. Course grades are subject to attendance and participation in discussion groups. After one unexcused absence, each successive unexcused absence results in a lowering of one letter grade- i.e. the highest grade a student can receive with two unexcused absences is an A-... three B+.

**EVALUATION**      Evaluation for the **JOURNAL [40%]** of your final grade and will be determined by the thoroughness of the work submitted. A primary text/notepage and collage are required per week and must be turned into your TA prior to the start of EACH Tuesday's class (formats vary and will be specified for each assignment).

Submissions will be evaluated on your ability to clearly summarize material covered in lectures and assigned readings as well as provide thoughtful responses to questions posed by weekly lectures and readings. The journal is a **DESIGN PROJECT** and must be composed in a meaningful way. You should consider each sketchbook entry as a precise visual argument.

**EVALUATION CONT'D.**

<p><i>lecture notes (5)</i> <i>lecture note</i> <i>lecture note</i> <i>lecture note</i> <i>lecture note</i> <i>lecture note</i></p> <p><i>reading notes (3)</i> <i>reading note</i> <i>reading note</i> <i>reading note</i></p>	
---	---

*collage assignment /// weekly sketchbook submission (sample layout)*  
*exact formats will vary from assignment to assignment and will be specified in the course*  
**IMPORTANT:** *each student must acquire a specific HOLBEIN sketchbook from Jerry's Artarama*

Attendance is built into each weekly submission. Primary Writing/Collage Submissions: **BIO ASSIGNMENT, ARCHITECTURE + NIGHT, ARTISTIC CONSCIENCE, INFINITE PERSPECTIVES, VOGUE + TWO ARTIST FILMS (CHRISTO AND GOLDSWORTHY).** *your lowest score will be dropped to calculate your grade.*

In addition to the evaluation of the written and visual content of the digital journal, each student will be evaluated on **TWO QUIZZES [60% TOTAL].**

We realize that the demands of an undergraduate scholar in the School of Architecture are intense and that you are routinely held to the highest standards. The expectations for this class are no exception. All students are required not only to attend the weekly lectures and exercises and complete the readings but to be an active participant. This means that sleeping or engaging in any form of communication, texting or otherwise, not directly related to this course during class will have an adverse effect on your grade. The ultimate goal of this course is to empower you to be the best student you can be. As such, the course strives to provide you with the tools necessary to understand the foundation of complex visual arguments and thereby take a critical stance.

**INCOMPLETE GRADES**

Incomplete or "I" grades will only be assigned when students are absent from class with a University approved absence and are unable to make up the work by the end of the term. Projects are expected to be completed in the time allowed. Late work will be penalized with a lower grade. In accordance with the University Academic Policies, the following grade standards will prevail:

A	Superior	(4.0)
A-	Intermediate Grade	(3.7)
B+	Very Good	(3.5)
B	Good	(3.0)
B-	Intermediate Grade	(2.7)
C+	Fair	(2.5)
C	Satisfactory	(2.0)
C-	Unsatisfactory	(1.7)
D+	Unsatisfactory	(1.3)
D	Unsatisfactory	(1.0)
D-	Unsatisfactory	(0.7)
F	Failure	(0.0)

**OFFICE HOURS** *By Appointment, Office 408, Art + Architecture Building*

[c] 865.604.4808

[e] bambrozi@utk.edu

**WARM-UP** The five to ten minutes prior to each class session (2:20-2:30) will be designated as the warm-up; a chance to stretch the intellectual muscles in preparation for the upcoming high-impact visual tour. Attending the warm-ups is NOT a requirement for successful completion of the course and as such great liberty is taken in the range of material presented.

**UNIVERSITY OF TENNESSEE  
HONOR STATEMENT**

An essential feature of the University of Tennessee at Knoxville is a commitment to maintaining an atmosphere of intellectual integrity and academic honesty. As a student of the University, I pledge that I will neither knowingly give nor receive any inappropriate assistance in academic work, thus affirming my own personal commitment to honor and integrity.

**PROHIBITED CONDUCT**

1. The Honor Statement prohibits cheating, plagiarism, and any other type of academic dishonesty.

2. Plagiarism is using the intellectual property or product of someone else without giving proper credit. The undocumented use of someone else's words or ideas in any medium of communication (unless such information is recognized as common knowledge) is a serious offense, subject to disciplinary action that may include failure in a course and/or dismissal from the university. Specific examples of plagiarism include, but are not limited to:

- (a) Using without proper documentation (quotation marks and a citation) written or spoken words, phrases, or sentences from any source;
- (b) Summarizing without proper documentation (usually a citation) ideas from another source (unless such information is recognized as common knowledge);
- (c) Borrowing facts, statistics, graphs, pictorial representations, or phrases without acknowledging the source (unless such information is recognized as common knowledge);
- (d) Collaborating on a graded assignment without the instructor's approval; and
- (e) Submitting work, either in whole or in part, created by a professional service and used without attribution (e.g., paper, speech, bibliography, or photograph).

3. Specific examples of other types of academic dishonesty include, but are not limited to:

- (a) Providing or receiving unauthorized information during an examination or academic assignment, or the possession and/or use of unauthorized materials during an examination or academic assignment;
- (b) Providing or receiving unauthorized assistance in connection with laboratory work, field work, scholarship, or another academic assignment;
- (c) Falsifying, fabricating, or misrepresenting data, laboratory results, research results, citations, or other information in connection with an academic assignment;
- (d) Serving as, or enlisting the assistance of, a substitute for a student in the taking of an examination or the performance of an academic assignment;
- (e) Altering grades, answers, or marks in an effort to change the earned grade or credit;
- (f) Submitting without authorization the same assignment for credit in more than one course;
- (g) Forging the signature of another or allowing forgery by another on any class- or University-related document such as a class roll or drop/add sheet;
- (h) Failing to observe the expressed procedures or instructions relating to an exam or academic assignment; and
- (i) Engaging in an activity that unfairly places another student at a disadvantage, such as taking, hiding, or altering resource material, or manipulating a grading system.

**UNIVERSITY OF TENNESSEE  
HONOR STATEMENT CONT'D.**

**RESPONSIBILITIES**

(1) All groups within the University community have responsibilities associated with the Honor Statement. These responsibilities are unique to each sector of the University community.

(2) Student Responsibilities. Each student is responsible for his/her own personal integrity in academic life. While there is no affirmative duty to report the academic dishonesty of another, each student, given the dictates of his/her own conscience, may choose to act on any violation of the Honor Statement. Each student is responsible for knowing and adhering to the terms and conditions of the Honor Statement and may acknowledge his/her adherence to the Honor Statement by writing "Pledged" and signing each graded class assignment and examination.

*note specific to 102: Should a student in 102 be aware of another student cheating and NOT bring it to the attention of the instructor or a teaching assistant, they will receive the same penalty for the assignment in question as the student who commits the offense.*

(3) Instructor Responsibilities. Regulation of academic dishonesty is the immediate responsibility of the instructor. However, students are not excused from complying with the Honor Statement because of an instructor's failure to prevent or discourage academic dishonesty.

**UNIVERSITY OF TENNESSEE  
CIVILITY STATEMENT**

Civility is genuine respect and regard for others: politeness, consideration, tact, good manners, graciousness, cordiality, affability, amiability and courteousness. Civility enhances academic freedom and integrity, and is a prerequisite to the free exchange of ideas and knowledge in the learning community. Our community consists of students, faculty, staff, alumni, and campus visitors. Community members affect each other's well-being and have a shared interest in creating and sustaining an environment where all community members and their points of view are valued and respected. Affirming the value of each member of the university community, the campus asks that all its members adhere to the principles of civility and community adopted by the campus: <http://civility.utk.edu/>

*Name and Pronoun Accommodations*

If you use a name and/or pronouns other than what is in the course roll, please email your instructor with the name and/or pronouns that you would like to use and they will be glad to accommodate your request.

# VISUAL DESIGN THEORY SPACE

ARCHITECTURE 102 /// PROFESSOR BRIAN AMBROZIAK

TEACHING ASSISTANTS /// BLAKE DREIER, JOSHUA MAINE, EMMA MORGAN

<b>JANUARY</b>	01.23	[T]	<b>GENERAL INTRODUCTION</b> <b>SCREENING</b> /// ROBERT IRWIN: THE BEAUTY OF QUESTIONS. 1997 <b>READING</b> /// SEEING IS FORGETTING THE NAME OF THE THING ONE SEES: THIRTY YEARS OF CONVERSATION WITH ROBERT IRWIN. 2008. LAWRENCE WESCHLER
	01.25	[R]	<b>INTRODUCTION + BIOS</b> <b>DISCUSSION</b> /// SEEING IS FORGETTING THE NAME OF THE THING ONE SEES: THIRTY YEARS OF CONVERSATION WITH ROBERT IRWIN. 2008. LAWRENCE WESCHLER
	01.30	[T]	<b>LECTURE</b> /// VISUAL DESIGN THEORY /// SIGNIFIER + SIGNIFIED <b>READING</b> /// THE FLATNESS OF DEPTH. JOHN HEJDUK
<b>FEBRUARY</b>	02.01	[R]	<b>TUTORIAL</b> /// IN-DESIGN <b>DISCUSSION</b> /// THE FLATNESS OF DEPTH, HEJDUK
	02.06	[T]	<b>SUBMISSION ONE /// BIO PRIOR TO CLASS DIGITAL AND POSTED.</b>
	02.06	[T]	<b>LECTURE</b> /// GROWTH + PRIMORDIAL CIRCLE <b>READING</b> /// AGEE SUMMER: 1915 + CALVINO MARCOVALDO
	02.08	[R]	<b>LECTURE + SCREENING</b> /// BIO PRESENT + CAVE OF FORGOTTEN DREAMS
	02.13	[T]	<b>SUBMISSION TWO /// GROWTH, CIRCLE AND MARCOVALODO</b>
	02.13	[T]	<b>QUIZ PREP + DISCUSSION</b> /// OPEN DISCUSSION
	02.15	[R]	<b>QUIZ ONE /// IRWIN + BEAUTY OF QUESTIONS, INTRODUCTION, SIGNIFIER/SIGNIFIED, THE FLATNESS OF DEPTH, AGEE + CALVINO, GROWTH</b>
<b>SECTION 001</b>			
	02.20	[T]	<b>SCREENING</b> /// WALKING ON WATER: CHRISTO AND JEANNE-CLAUDE. 2018 <b>READING</b> /// CHRISTO: INTERVIEW EARLY YEARS + TASCHEN INTRODUCTION
	02.22	[R]	<b>DISCUSSION</b> /// WALKING ON WATER: THE WORL OF JEANNE-CLAUDE + CHRISTO
	02.27	[T]	<b>LECTURE</b> /// LIGHTWRITING <b>READING</b> /// BORGES + TANIZAKI + PALLASMAA
	02.29	[R]	<b>LECTURE</b> /// LIGHTWRITING <b>EXERCISE</b> /// BLINDNESS
<b>MARCH</b>	03.05	[T]	<b>SUBMISSION THREE /// LIGHTWRITING</b>
	03.05	[T]	<b>LECTURE</b> /// REFERENTIAL SKETCH + ARTISTIC CONSCIENCE <b>READING</b> /// GRAVES NECESSITY FOR DRAWING + DENARI KNOWLTON
	03.07	[R]	<b>LECTURE</b> /// REFERENTIAL SKETCH + ARTISTIC CONSCIENCE
	03.19	[R]	<b>SUBMISSION FOUR /// REFERENTIAL SKETCH</b>
	03.11-03.15	[M-F]	<b>SPRING RECESS</b>
	03.19	[T]	<b>SCREENING</b> /// LEANING INTO THE WIND. 2017. ANDY GOLDSWORTHY
	03.21	[R]	<b>DISCUSSION</b> /// READINGS + SCREENING

# VISUAL DESIGN THEORY SPACE

## SECTION 002

	03.26	[T]	<b>LECTURE</b> /// [AD]VANTAGE POINTS + INFINITE PERSPECTIVES <b>READING</b> /// CERTEAU + BRADBURY
	03.28	[R]	<b>NO CLASS DAY UTK SCHEDULE</b>
<b>APRIL</b>	04.02	[T]	<b>LECTURE</b> /// ENVISIONING INFORMATION <b>READING</b> /// NICHOLSON APPLIANCE HOUSE + TUFTTE
	04.04	[R]	<b>LECTURE</b> /// ENVISIONING INFORMATION
	04.09	[T]	<b>LECTURE</b> /// TIMESCAPES + STORYBOARDING I <b>READING</b> /// TARKOVSKY TIME + MURCH BLINK OF AN EYE
	04.11	[R]	<b>LECTURE</b> /// TIMESCAPES + STORYBOARDING II <b>READING</b> /// PALLASMAA ARCHITECTURE OF IMAGE
	04.16	[T]	<b>LECTURE</b> /// CRISIS + MANIFESTO <b>READING</b> /// KOOLHAAS DELIRIOUS NEW YORK
	04.18	[R]	<b>OPEN DISCUSSION</b>
	04.23	[T]	<b>LECTURE</b> /// PLANE OF NON-AGREEMENT + PCM <b>READING</b> /// BORGES CRAFT OF VERSE <b>ASSIGNMENT</b> /// VOGUE: MAPPING POP-CULTURE
	04.25	[R]	<b>OPEN DISCUSSION</b>
	04.29 - 05.03		<b>REVIEWS</b>
	05.13 - 05.17		

**QUIZ FINAL** /// NOCTURNE, BLINDNESS, THE GRAND TOUR AND THE REFERENTIAL SKETCH, AND LANDSCAPE ART THROUGH THE EYES OF ANDY GOLDSWORTHY, MAPPING, ENVISIONING INFORMATION, SCRIPTING...

# VISUAL DESIGN THEORY SPACE

ARCHITECTURE 102 /// PROFESSOR BRIAN AMBROZIAK

TEACHING ASSISTANTS /// BLAKE DREIER, JOSHUA MAINE, EMMA MORGAN

*(the following descriptions do not follow the schedule chronologically are only meant for reference)*

- #VISUALDESIGNTHEORY** An overview of the course and presents key concepts and terms. As well, a presentation is made that explains how to create and manage your journal.
- John Hejduk, "The Flatness of Depth," in *Judith Turner Photographs Five Architects*, Judith Turner (New York: Rizzoli, 1980), 9.
- #YOU ARE HERE** A moment of self-reflection that considers the role of identity in a design discourse.
- Vladimir Nabakov, *Speak, Memory*. (New York: Vintage Books, 1967)
- #L'OEILDEL'ENFANT** This set of lectures considers origins. 'How do we learn to draw?' is the central question and focuses on Rudolph Arnheim's seminal research with regard to developmental psychology. The oldest and most widespread theory or explanation of children's drawings is that since children do not depict what one assumes they see, some mental activity other than perception must intervene. Intellectualist theory asserts that art at an early stage is derived from a non-visual source – or abstract concepts. But where would these concepts come from and in what form if not in the form of visual data?
- James Agee, "Knoxville: Summer 1915," in *A Death in the Family* (New York: Penguin, 1957).  
Italo Calvino. *Marcovaldo* (New York: Harcourt, 1963)
- #BLINDNESS** This introduction denies the sense of sight and begins with a consideration of darkness and blindness.
- Jun'ichiro Tanazaki, *In Praise of Shadows* (Sedgwick: Leete's Island, 1977), 1-23.  
Juhani Pallasmaa, *The Eyes of the Skin* (Wiley-Academy, 2005)  
Jorge Luis Borges, "Blindness," in *Seven Nights* (New York: New Directions Books, 1984)
- #ARTISTICCONSCIENCE** An investigation into what Michael Graves referred to as the Artistic Conscience. "It goes without saying that what the architect chooses to draw, using his sketchbook as a tool for observation, reveals an examination of the artistic conscience." This week will examine how the architect "first looks, then observes, and finally discovers" and will present how the Grand Tour served as a primary vehicle for such discovery for two centuries.
- Michael Graves. *The Necessity for Drawing from Images of a Grand Tour* (New York: Princeton Architectural Press, 2005)  
Neil M. Denari, Neil M. Denari / *NMDA: The Baumer Lectures: Source Books in Architecture*, ed. Benjamin Wilke (Ohio State University: Applied Research + Design Publishing, 2018)
- #APERTURE** Consideration of the three P's as they relate to aperture: [p]hysical, [p]hysiological, and [p]sychological.
- Peter Zumthor, *Atmospheres* (Birkhauser, 2006)
- #PERIODEYE** Focuses on the medieval and renaissance eye. Central to this discussion is the work of Michael Baxandall entitled *Painting and Experience in 15th Century Italy*. We will attempt to understand the complex psychological condition faced by the medieval painter who created exterior visualizations...the public's interior visualizations, for an illiterate society as it pertained only to the written word.
- Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge: MIT Press, 1990)

- #ADVANTAGEPOINTS** *The lecture provides an overview of cartographic relief presentation techniques from antiquity to the present. We will examine the quantitative and qualitative artistic methods that paralleled advances in the sciences as the Icarian point of view was slowly realized. And then an examination of the qualitative nature of space as we fall to 5'6" and embrace the unpredictable realm of the window-shopper as defined in the work of Wenders and Certeau.*
- #ENVISIONINGINFORMATION** *Working closely with Edward Tufte's series of publications we will examine the potential of the diagram to serve as a generative device in the process of design.*
- Edward Tufte, "Escaping Flatland" and " Narratives in Space and Time," in Envisioning Information (Connecticut: Graphics Press, 1990), 12-36 and 97-120.*  
*Edward Tufte, "Images and Quantities," in Visual Explanations (Connecticut: Graphics Press, 1997), 13-26.*  
*Ben Nicholson, Appliance House (Cambridge: MIT Press, 1990)*
- #PCM** *An investigation into what Max Ernst called "The Plane of Non-Agreement". This week will focus on collage as a generative tool for design.*
- Jorge Luis Borges, This Craft of Verse: The Charles Eliot Norton Lectures (Cambridge: Fellows of Harvard College, 2000)*
- #SCRIPTINGSPLACE** *This week will consider how film, specifically the screenplay, is a unique medium in its ability to consider the everyday... the dripping downspout*
- Juhani Pallasmaa, The Architecture of Image: Existential Space in Cinema (Helsinki: Rakenustieto, 2007)*
- #TIMESCAPES** *An examination of contemporary forms of architectural representation with an emphasis on the role of emerging technologies. The lectures will focus on the growing preoccupation with images and image-making in contemporary architecture culture. Neil Leach asks, "Is it possible in this 'culture of the cocktail' for a meaningful discourse to give way to strategies of seduction, such that architectural design is reduced to the superficial play of empty, seductive form?"*
- Andrey Tarkovsky, Sculpting Time, trans Kitty Hunter-Blair (Austin: University of Texas Press, 1986)*  
*Walter Murch, In the Blink of an Eye: A Perspective on Film Editing (Silman-James Press, 2001)*
- #MANIFESTO** *A continuation on how visual design theory plays into the creation of form through a designer's process and the translation and legibility of these concepts into a built architecture. Specifically, we will look at the role of the manifesto in generating an architectural discourse.*
- Rem Koolhaas, Delirious New York: A Retroactive Manifesto (New York: The Monacelli Press, 1997)*
- #LESPACEINDICIBLE** *A chance to reflect on the semester's work and present personal work from the portfolios of the professor and his assistants.*
- Neil Leach, The Anaesthetics of Architecture (Cambridge: MIT Press, 1999)*