ARCH 252: BUILDING ARTS STUDIO II

1.0 ARCHEOLOGY OF SECTION

A section is always the image of a surface. However strong the effort of abrasion on the fragment of nature in question, the dissecting instrument and the graphic device, hypothetically linked to it, will still always encounter other abstract arrangements of surfaces.

- Jacques Guillerme and Hélène Vérin in *The Archeology of Section*

**SCHEDULE**

**Week 01:**
- Tu. 01/14 Course Introduction & Studio Setup
- Th. 01/16 Read GUILLERME-VERIN_The Archeology of Section

**Week 02:**
- Tu. 01/21 Draw five (5) of the five (5) Historic Sections
- Th. 01/23 Draw or Redraw the five (5) Historic Sections
- Th. 01/23 Write one (1) Narrative

**Week 03:**
- Tu. 01/28 Cut two (2) of the five (5) Historic Sections
- Th. 01/30 Cut two (5) of the five (5) Historic Sections
- Th. 01/30 Photograph and print one (1) model view

**Week 04:**
- Tu. 02/04 Project 1 Review
- Tu. 02/04 Draw five (5) of the five (5) Historic Sections
- Tu. 02/04 Cut five (5) of the five (5) Historic Sections
- Tu. 02/04 Photograph and print one (1) model view
- Tu. 02/04 Write one (1) narrative
- Th. 02/06 Project 1 Archeology of Section Documentation
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PROJECT 1A
Project 1A is intended for students to develop a relationship with historic sections through analog drawing and writing. Drawing is not the same as tracing. The procedures for Project 1A focus on collecting information and projecting this information by drawing all of the sections in the same manner. Project 1A is organized around a familiar way of drawing in order to produce unfamiliar ways of seeing the contents of these drawings. All student work and printouts should be collected in the project binder.

GOALS & OUTCOMES
1. Introduce historic building sections from the Renaissance/Baroque, Enlightenment, Modernist, and Contemporary periods of architectural history.
2. Discuss the role of the section according to the reading as well as the lectures.
3. Understand how sections work by drawing them (not tracing them).
4. Write about the events associated with each Historic Section.

PROCEDURES
READ ALL THE PROCEDURES BEFORE BEGINNING YOUR WORK. BE PREPARED TO ITERATE.

1 - Read (Due Thursday 01/16):
Download, print, and read Jacques Guillerme and Hélène Vérin’s *The Archeology of Section*.

2- Bring (Due Thursday 01/16):
Bring a project binder with the proper divisions as well as drafting and modeling equipment to studio. Divisions and Equipment are listed in the course syllabus.

3- Collect & Draw (Due Thursday 01/16, Tuesday 01/21, & Thursday 01/23):
Collect, download, and print the five (5) Historic Sections assigned to you from the course website. These sections are scaled to 1/16”=1’-0”. When printing, DO NOT FIT TO PAGE or the drawing will not be scaled correctly. Each drawing should be printed on one or multiple 8.5” x 11” or 11” x 17” sheets of paper.

Based on the Section Drawing lecture given in class on Tuesday 01/14, draw each Historic Section on its own sheet of vellum. Cut a 24” x 24” sheet of vellum for each drawing. Position the ground line 8” from the bottom of the sheet. Using three (3) lineweights, draw the Construction Lines (light lineweight), the Section Cut Profile (heavy lineweight), and the Openings between walls (middle lineweight) of the Historic Sections using your drafting tools.

Label each drawing using Calibri 9pt font. A word document, ARCH 252_Project Labels, has been provided on the course website for each label. Labels include Your Name, Title of the Historic Section, Author, Date of the Historic Section, and Scale. Print these labels, cut them, and attach them to the bottom left corner of your drawing.

4- Write (Due Thursday 01/23):
Write a two-hundred (200) word narrative about each of the five (5) Historic Sections (one-thousand (1,000) words total). What is the history behind the Historic Section? Think about events and actions that brought the building or drawing into being. The narrative can be part historic and part speculative.

Format and print these narratives on 8.5” x 11” portrait paper. The title of each narrative should include the name of the Historic Section. The text of the narrative should be single spaced 9pt Calibri font.

MATERIALS & EQUIPMENT
- Five (5) sheets of 24” x 24” vellum
- 36” T-Square (30” min.) or, 42” (36” min.) parallel rule, often called a “Mayline”
- Vinyl deskcover (Often called “Borco” or “Vyco”) or mdf, masonite, or acrylic
- Lead holder(s) and a range of leads, soft (B) to hard (H) (suggested 2B, H, and 6H)
- Lead pointer (sharpeners)
- Erasers: white plastic, pink pearl, kneaded
- Various 12” triangles: 30/60 degree and 45/45 degree and/or adjustable triangle
- Architectural scale
- Drafting tape or drafting dots (not masking)
- T pins

QUESTIONS
- What is the narrative behind each of the five (5) Historic Sections?
- What does the act of drawing each section in the same manner reveal about the sections?
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PROJECT 1B

Project 1B is intended for students to develop a relationship with the historic sections through analog modeling, writing, and photographing. The procedures for Project 1B focus on modeling all of the sections in the same manner, aligning the profiles, and photographing the resulting superimpositions. Project 1B is organized around a familiar way of modeling in order to produce unfamiliar ways of seeing the contents of these models. This will be described through narrative. All student work and printouts should be collected in the project binder.

GOALS & OUTCOMES

1- Work with material as an element of modeling the sections.
2- Introduce structure and gravity to the Historic Section.
3- Superimpose the Historic Sections through photography.
4- Understand the resulting hierarchies through writing.

PROCEDURES

READ ALL THE PROCEDURES BEFORE BEGINNING YOUR WORK. BE PREPARED TO ITERATE.

1- Cut (Due Tuesday 01/28 & Thursday 01/30):
Cut the five (5) Section Profiles and Openings from your previous drawings. This must be completed by hand. These should be cut from the Black Museum Board. Drafting tape should be placed where the openings are located in order to indicate they are in elevation. The height of the ground should measure 4" and the width of the ground should extend at least 1" beyond the exterior walls.

Align these Section Profiles using two (2) to three (3) wooden dowels. Cut the dowels to 18" lengths and paint them black. Drill holes 2" on center from the bottom and 1" on center from both sides of each Section Profile. Place the dowels through all five (5) Section Profiles.

2- Photograph (Due Thursday 01/30):
Photograph the layered Section Profiles from the front. Use the photo lab or established photo station to take good quality photos. Format and print at least one photograph on 8.5" x 11" landscape paper.

3- Write (Due Tuesday 02/04):
Write a two-hundred (200) word narrative about the superimposition of the five (5) Historic Sections. What types of overlaps are formed? Can you begin to describe the new types of spaces & forms that have emerged? The narrative should be direct and descriptive. Think about events and actions that brought the superimposition into being. The narrative can be part historic and part speculative.

Format and print this narrative on 8.5" x 11" portrait paper. The title of the narrative should be the name of the Superimposition. The text of the narrative should be single spaced 9pt Calibri font.

MATERIALS & EQUIPMENT

- XActo knife(s) & blades (#11)
- Utility knife, snap-off blade style knife (Olfa is one brand)
- Corkback ruler, 24"
- Self-healing cutting mat (NO cutting is allowed directly on desktops -- all cutting on a cutting mat) 24"x36"
- 1/16"-4ply (or less) thick Black Museum Mounting Board
- 1/2" Wide Drafting Tape
- 1/2" diameter wooden dowels
- Black Paint

QUESTIONS

- What new types of spaces and forms emerge as a result of superimposing the original sections?
- What is the hierarchy and how does it manifest through the layered Section Profiles?
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Section Models from ARCH 452/551 Fall 2016 | (above) Jacob Ricke | (below) Seth Varty