Media for Design Development

Course Description
The traditional design process is severely skewed because of inability to quickly visualize space three dimensionally. It is convenient to design two dimensionally, sometimes in great detail, without any spatial clue of the design we are creating. The reality of space, or “being there” is only engaged as a last step, sometimes as a decorated perspective presentation or more often, never at all. Visually limiting the design process to two dimensions sometimes forces the designer to create arbitrary shapes in plan to make a design “interesting”. Computers have allowed us to produce perspectives, without an understanding of the fundamental perspective principles at work. Often the spontaneous nature of free hand sketching skills that allow students to explore alternatives faster than a computer are no longer practiced, known or understood.

Course Objectives:
The ultimate objective is to have students automatically incorporate perspective thinking into their individual design process. At the end of this course, a student is expected to have an awareness, understanding and ability to quickly set up perspectives and to explore space through the integration of free hand sketching, photography and digital media.

Course Requirements
Students will be required to complete a set number of exercises to be kept in a notebook. A few of the exercises will require larger formats. Exercises will include: drawing from written class handouts, drawings from slides and life, and finally exploring your own design work. Approximately half of the terms will introduce and practice a short cut system of drawing in perspective. The remainder of the term will be spent on applying what has been learned to various projects. These projects can include past or on going design studio work. Sometimes students work in groups, other times individual students use this time to spatially develop their thesis proposals. All students are required to define and complete a final project. An agreement will be made between the instructor and each student regarding the number and type of drawings due or the final project.

Grading Policy
This class is given both as graded and ungraded. It can be taken for 3 credits or variable credit. The instructor will arrange with individual students for the variable credit option. That option will require a special studies form. There will be some flexibility in selecting a reduced number of required exercises or reducing the scope of the final project. The instructor will make the final decision regarding this. An “A” grade is restricted to an excellent demonstration of ability and/or dramatic improvement in skills during the term.
Weekly Assignments and Notebook------------------------ 60%
Class Participation @ Pinups--------------------------- 20%
Final Project------------------------------------------ 20%
Required Texts And Readings: Visual Thinking for Architects and Designers, Visualizing Context in Design, Kasprisin/Pettinari, Wiley and Son.

Materials
Much of these materials are the same as for studio.

Paper and Sketchbooks
You will probably go through at least 2-3 sketchbooks
10x12 or larger, no glossy paper, paper with some tooth

Pencils and Pens
No 314, they are dark red in color and/or
B-2B, please no H pencils
Something to give you a fine ink pen line
----- fine tips run out quickly, get at least 6
----- more permanent pen points last longer, size 00 or 0
   kneedable erasers
This year's media class will have a strong component of a research project in Tigard. We will investigate with media the Tigard Corridor that is a continuation of Highway 99W that starts in Portland and continues South through Tigard to Salem and Eugene. The Tigard projects will be done by the whole class in parrele with other media assignments.

**Week 1:** Meeting Class and start with simple exercises. Introduction in to the Tigard corridor project. Conexion to PUARL Research.

**Week 2:** Meeting with Tigard officials and discussion of project. Analysis of actual site. Definition of site in segments, Formation of groups and work in groups on segments. Start model building. Recording of Existing Landuse.

**Week 3:** Visiting site and recording the situation: Axon, Perspectives, Model. Model as systems. System rather than place: Question is how to make a place.

**Week 4:** Presentation by Metro and Trimet about light rail sections and placement in corridors.

**Week 5:** Mid-review with Tigard officials.

**Week 6:** Water color workshop with Ron Kasprisin

**Week 7:** Ink Renderings

**Week 8:** Tigard Design Project

**Week 9:** Tigard pin-up and meeting

**Week 11:** Final presentation on how the overall corridor should be envisioned and improved. Presentaion of segment improvement and visions in groups.

Please note that the media class will cooperate on the Tigard project with the PUARL research class, taught by Professor Neis. A Graduate Research Fellow GRF will be available for any logistic or organizational matter.