University of Minnesota, School of Architecture,
Arch 3250 sec7, **Conceptual Mapping**
Sec. 7, 01:00 P.M. - 04:00 P.M. , W,F (03/22/2010 - 05/07/2010) , RH 251 , 2 cr.

**SYLLABUS**

3/24/2010
Instructor: Andrzej Piotrowski <piotr001@umn.edu>

Course objectives:
- explore how modes of representation relate to conceptual and critical thinking;
- learn to identify and map design decisions in images and in the material world;
- learn to generate and explore design ideas;
- generally improve graphic skills;

In this course, the world of images and urban reality will be studied as saturated with significant but not obvious features. Some of them are overt and intentional, some randomly accumulated by life. All these features are essential in the processes of designing.

Consequently this workshop is meant to introduce representation as a way of observing, mapping, and exploring these cultural and conceptual phenomena. The sequence of exercises will graphically test and conceptually engage them. The work will be divided into two phases. (1) exploration of a printed advertisement. (2) exploration of an urban site and a design intervention. Exercises will include: basic scanning, printing, and editing of images; digital photography; line and value drawing; reading and editing of maps; analogue and digital explorations of 2D compositions and material environments.

Work must be consistent, thoughtful, imaginative and timely. In addition to the high volume of graphic production it is expected that students will learn how to critically read and develop their own ideas. Self-directed and self-motivated improvement will be essential in assessing student’s educational achievement in this course. Creative and intelligent discoveries will be as important as the ability to transfer conceptual findings from one exercise to another.

Please note that in a semester-long course each credit equals three hours of work weekly (including contact hours). The weekly workload in a 2-credit half-semester-long course, like Arch 2350, equals to that of a semester-long 4-credit course. Thus students should plan to devote at least six hours to homework weekly. Such an amount of work is necessary for an average student to achieve an average grade.
REQUIRED DRAWING AND SKETCHING SUPPLIES (mostly these supplies are thye same as those required for Arch 2301 and they are generally available at the University of Minnesota Bookstore, Coffman Union.)

9B one 9B woodless pencil (recommended: PITT Graphite Pure 2900, Faber Castel)
TR tracing paper roll (recommended: Bienfang no. 106)
VE tracing pad 14x17 50 Sheets, (recommended: Strathmore 370-14)
RP one red pencil (recommended: Berol, Prismacolor #922)

RECOMMENDED DRAWING AND SKETCHING SUPPLIES (all are the same as those that you bought for the required Arch 1301/2301 course)

DP drawing pad (50 Sheet, 14” x 17”)
(recommended: STRATHMORE 340-114 -- NO SPIRAL BINDERS !)
BP STRATHMORE 500 Series Charcoal 12” x 18,” black drawing pad, 24sh, (like 561-012,)—please cut off the perforation before you present your work.
WS one Prismacolor White Prismacolor Art Stix
2B one 2B pencils
PS good pencil sharpener (with its own small container, recommended: General’s, Three-in-one)
DT drafting tape (NO masking tape)
DS It is assumed that at this phase architectural education each student has basic drafting supplies including a ruler (18") and a triangle (60° & 30°), architect’s scale, and measuring tape.

NOTE: Please bring the required drawing supplies plus the pencil sharpener and drafting tape to every class.

Due to the interconnected character of the schedule of exercises it is required that the students attend all the classes without tardiness (unless there are very special circumstances) and prepare the assigned exercises and readings in a timely manner. Attendance and tardiness will be recorded. TWO ABSENCES will be grounds for failure or withdrawal at the discretion of the instructor.
GRADING

25% - First graded review;
25% - Second graded review;
25% - Third graded review (final);
25% - Progress shown in the sequence of works; (This grade will also reflect attendance, participation in discussions during in-class reviews, student’s ability to respond to the criticism, and his/her ability to learn from own work.)

Andrzej Piotrowski’s office hours will be Wednesday, 12:00 to 1:00 PM in room 253E Rapson Hall. Please request other time when needed.

OTHER RELEVANT UNIVERSITY & CALA POLICIES

1. The two major grading systems used are the A-F and S-N. Departmental majors must take major courses on the A-F system; non-majors may use either system. The instructor will specify criteria and achievement levels required for each grade. All students, regardless of the system used, will be expected to do all work assigned in the course, or its equivalent as determined by the instructor. Any changes you wish to make in the grading base must be done in the first two weeks of the semester.

2. The instructor will specify the conditions, if any, under which an "Incomplete" will be assigned instead of a grade. The instructor may set dates and conditions for makeup work, if it is to be allowed. "I" grades will automatically lapse to "F"s at the end of the next semester of a student's registration, unless an instructor agrees to submit a change of grade for a student during a subsequent semester to maintain the grade as an "I".

3. Inquiries regarding any changes of grade should be directed to the instructor of the course; you may wish to contact the Student Dispute Resolution Center (SDRC) in 321 CMU (625-5900) for assistance.

4. Students are responsible for all information disseminated in class and all course requirements, including deadlines and examinations. The instructor will specify whether class attendance is required or counted in the grade for a class.

5. A student is not permitted to submit extra work in an attempt to raise his or her grade, unless the instructor has specified at the outset of the class such opportunities will be afforded to all students.

6. Scholastic misconduct is broadly defined as "any act that violates the right of another student in academic work or that involves misrepresentation of your own work. Scholastic dishonesty includes, (but is not necessarily limited to): cheating on assignments or examinations; plagiarizing, which means misrepresenting as your own work any part of work done by another; submitting the same paper, or substantially similar papers, to meet the requirements of more than one course without the approval and consent of all instructors concerned; depriving another student of necessary course materials; or interfering with another student's work."

7. Students with disabilities that affect their ability to participate fully in class or to meet all course requirements are encouraged to bring this to the attention of the instructor so that appropriate accommodations can be arranged. Further information is available from Disabilities Services (30 Nicholson Hall).

8. University policy prohibits sexual harassment as defined in the December 1998 policy statement, available at the Office of Equal Opportunity and Affirmative Action. Questions or concerns about sexual harassment should be directed to this office, located in 419 Morrill Hall.

INTELLECTUAL PROPERTY
The College of Architecture and Landscaper Architecture reserves the right to retain for archival or exhibition purposes any student work executed as part of a CALA instructional program. In addition, the College reserves the right to document, reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, publicity and outreach, giving publication credit to the creator/ student.
1.1 Advertisement Mapping

The first exercise is intended to map and explore the constitution of a visual advertisement. The objectives of this exercise are twofold:

- to identify how the advertisement was designed to focus attention and promote a commodity;
- to learn how to use graphics means to explore its visual compositions.

To do this each student will have to focus on an individually selected and visually charged printed advertisement. Most illustrated magazines include such examples but you can also find them in collections of printed advertisements such as Warren Berger, Advertising Today, or Dave Saunders, Twentieth-century Advertising, for example. Chosen ad should be scanned at 150dpi (300dpi if small) and well printed in color (enlarged if small). Make three such 11x17 copies.

Images produced in this exercise should probe, explore, and reveal formal construction of the studied composition. Your images should work without any verbal explanation. They should graphically test relevant features and elements of the ad as well as explore their relationships. Map what exists but also test to what degree the feature contributes to the way the ad focuses and directs attention. It is less important what the image means than how it works. Think about your studies as undoing the design of the advertisement, a process that reveals how designers constructed the ad.

It is essential that your images are always considered as a part of an exploratory progression—that they are informed by previous and prompt new images. Such an ability to develop and refine the process of exploration will primarily determine the grade for this exercise. Initially these explorations will involve drawing and physical collage. Later digital image manipulation will be added to the tools. Please bring the original printed advertisement and the whole sequence of explorations to class each time.

For Friday, 3/26:
Please follow the in-class exercise and develop a sequence of studies on tracing paper. Add also physical collage—pasting fragments of other images into the ad image. Collages should relate to drawn explorations. Bring and post a sequence consisting of at least ten such images/drawings.

Please note that on Friday, at 1:00PM, we will meet in room RH 33 for the Photoshop workshop. Please bring with you the ad file on a USB Flash Drive or a CD.
The first graded review is scheduled for Wednesday, 4/7/10. Its objective is to assess each student’s ability to develop and refine the process of exploration of a printed advertisement. The final presentation should consist of well selected samples of exploratory images (minimum of 5) and the final board (approximately 42x30). Emphasis should be on non-verbal aspects of the composition and how it promotes a commodity. The final board should be well composed and carefully edited. Please do not use any annotations or labeling but be prepared to present your findings verbally.

Final presentation images and the board should be saved in the Arch 3250 class folder, in the directory called “1st-review”. Name each of your files: “your_name-1-number”.

The review will take place on the south balcony. Each student should use pin-up space to the right of his or her name label. The review will start at 1:00PM sharp so all images must be posted by then.

Grading criteria:
- Consistency of efforts
- Insightfulness of tests and findings
- Quality of the composition of the final board
- Clarity of verbal presentation
Exercise 2, Site mapping

4/9/2010
Instructor: Andrzej Piotrowski piotr001@umn.edu

The next exercise calls for the transfer of conceptual skills from the tests of an advertisement to explorations of a site. Let us assume that any physical urban site, like a promotional image, consists of explicit and implicit characteristics. Moreover, let us believe that these tacit features play an important role in the way people perceive, remember, and understand sites as places. Urban fabric accumulates overt design ideas but also random and frequently conflicted decisions—those features that reflect traces of everyday life. Our goal in this exercise is to identify both obvious and tacit characteristics of a site. Both need to be represented as features of inhabited space.

Our area of study is the Minneapolis campus of the University of Minnesota. Each student will have to narrow it down to an individual site, an area that seems appropriate for this exercise. Use digital photography and the UMN_Mpls_Map.tif saved in the class folder as well as additional maps found individually.

For the following meetings please prepare a montage of digital photographs and a diagrammatic map of the site. Start by carefully observing the site, identify its unique experiential characteristics, photograph the site and assemble (digitally or physically) images or their fragments. Compose the assembly well. Critically assess if the composition reveals what is unique about the site or maybe starts to show other relevant features. Repeat the procedure. Re-photograph the site and compose another site-map to explore other options and to distill what you are actually discovering. Bring the whole exploration process to class. Use 11x17s to assemble the montage of images. The sequence of your conceptual efforts should be similar to that of the first exercise.
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Exercise 2, Graded Review

4/16/2010
Instructor: Andrzej Piotrowski piotr001@umn.edu

The second graded review is scheduled for Wednesday, 4/21/10. Its objective is to assess each student’s ability to photographically map a site. The final presentation should consist of well selected samples of exploratory images and the final board (its surface equal approximately to that of 42x30). Emphasis should be on mapping unique experiential qualities of the site. The final board should be well composed and should include a scaled plan.

Final presentation process images and the board should be saved in the Arch 3250 class folder, in the directory called “2nd-review”. Name each of your files: “your_name-2-number”.

The review will take place on the west balcony. Each student should use pin-up space to the right of his or her name label. The review will start at 1:00PM sharp so all images must be posted by then.

Grading criteria:

• Consistency of efforts
• Insightfulness of tests and findings
• Quality of the composition of the final board
• Clarity of verbal presentation
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Exercise 3 – Site Intervention

4/23/2010
Instructor: Andrzej Piotrowski piotr001@umn.edu

The last phase of the workshop will involve developing a proposal for the site specific intervention. Each student is asked to explore and refine a minimal material change that would improve the public character of his/her site. The intervention will selectively transform the material environment but it should also imply programmatic changes; it should suggest new or diverse activities that would energize the public space or draw people to that place.

Work will be presented primarily as experiential representations but it will also include designing a scaled orthographic drawing. Design ideas may be tested as digital alteration of the photographic map that was presented at the second review. They may also be based on a new collage or even a single photograph. The objective of the final composition (42x30) is to represent how people would experience the new public space. Each final board should consist of a digital image and should include a precise plan and possibly a section that would show the scope and location of the design intervention. The final composition should be intriguing and informative. For the following meetings please bring a sequence of images showing how you explore possible design ideas and a draft of the final composition. Pin them up in room 251 before class starts.
Exercise 3 – Site Intervention

The Final graded review is scheduled for Friday, 5/7/10. Its objective is to assess each student’s ability to explore, envision, and refine a minimal material change that would improve the public character of his/her site. The final presentation should consist of the photographic site mapping, well selected sequence of exploratory images, and the 42x30 final board. The final board should consist of a digital image and should include a precise plan and possibly a section that would show the scope and location of the design intervention. The final composition should be intriguing and informative with emphasis on key decisions that transform the site.

Final presentation process images and the board should be saved as PDF files in the Arch 3250 class folder, in the directory called “3rd-review”. Name each of your files: “your_name-3-number”. Please note that, as before, your digital files should be uploaded to the 3rd-review folder by the evening of 5/7. Any delay will lower your grade (1/3 for each day).

The review will take place on the south and east balconies (with exception of the last bay in the south balcony). Each student should use three cork panels to the right of his or her name label. (The last student may need to pin up during the review.) The review will start at 1:00PM sharp so all images must be posted by then.

Grading criteria:
- Consistency of efforts
- Insightfulness of tests and design ideas
- Imaginative understanding of the public space
- Quality of the composition of the final board
- Clarity of verbal presentation