

**SUMMER PROFESSIONAL PROGRAM SESSION I
THE LANGUAGE OF CLASSICAL ARCHITECTURE
MAY 30 – JUNE 7**

I

**The Elements of Classical Architecture
Martin Brandwein, Fellow, ICA&CA**

COURSE DESCRIPTION:

This course provides an introduction to the vocabulary of classical architecture through free-hand drawing. Students will learn to draw the fundamental classical orders. Frequent sketch problems will allow students to understand the compositional principles by which the orders and other classical elements are used to create a classical building. Issues of proportion, history, traditional construction techniques, interior planning, and ornamentation will also be reviewed. Course instruction includes lecture and studio instruction.

COURSE FORMAT:

The course will meet six times. The introductory session is two hours long with subsequent sessions of four hours apiece. All Drawing sessions will begin with a brief illustrated lecture followed by guided sketch exercises.

TEXT AND MATERIALS

The American Vignola by William R. Ware (Dover Publications) is the required text for this course. For in class sketching and notes, an 11"x14" bound sketchbook, soft lead drawing pencils, erasers, and a pencil sharpener should be used. A scale or dividers are optional.

II

**Proportion
Steve Bass, Fellow, ICA&CA**

COURSE DESCRIPTION:

These presentations approach proportion from a Pythagorean direction, introducing the concept of symbolic number and exploring its traditional use as a guide to beauty. In this context, the four mathematical subjects of Plato – arithmetic, geometry, music and astronomy – form the background to the classical canons of proportions. Historical methods of architectural composition, including geometrical construction, addition of arithmetical units and the use of harmonic ratios, are illustrated and demonstrated.

COURSE FORMAT:

The course meets for three sessions. Classes will consist of lectures and demonstrations.

MATERIALS:

Students should work in their 11"x14" notebook. Students should bring a compass, straight-edge, and pencils.

III

The Literature and Theory of Classical Architecture

Richard John, University of Miami

“...Tell me, Euthedemus, is it true what I hear, that you have collected a large number of books by reputed experts?”

“Indeed it is, Socrates,” replied Euthedemus, “and I’m still adding to the collection, until I’ve got as many as I can.”

“...What exactly is it that you want to become good at, Euthedemus, by collecting these books... perhaps you want to become an architect? That’s another profession that calls for a skilled mind.”

Xenophon, *Memoirs of Socrates*, bk. IV

COURSE DESCRIPTION:

The classical tradition in architecture has been perpetuated and propagated in large part through the influence of written and illustrated publication. This course is a survey of the major texts; while the historical context and importance of each book is considered, the focus will be the information - both theoretical and practical - that each conveys to the student of classical architecture today. In addition, the course will attempt to relate specific aspects of individual texts to particular buildings in an effort to move towards that knowledge which is indeed the ‘child of theory and practice.’

COURSE FORMAT:

The course will meet three times. Most sessions will be one and one half hours apiece and will include lectures and reading.

IV

Introduction to Traditional Wash Rendering

Anthony J. Taylor

COURSE DESCRIPTION:

This course will introduce the participant to the traditional architectural rendering media of India ink and toned ink. Participants will be shown various ways in which this media can be used to create non-perspectival wash drawings of architectural subjects. Among the topics covered are materials, India ink wash, toned ink wash, casting of shades and shadows, atmospheric perspective, and sheet composition using examples of the Beaux Arts drawing type called the *analytique*. Classes are conducted primarily in a studio format, with formal lectures, hands on teaching, and demonstration. Participants will also be introduced to Anton Glikin, the recipient of an Arthur Ross Award for Rendering and who received his training from The St. Petersburg Academy of Arts School of Architecture. Mr. Glikin will illustrate his instruction with original samples of his own work and join the faculty in the final critique.

COURSE FORMAT:

The rendering course meets for five two-hour sessions and one four-hour session, including lecture, demonstration, and time to work in class.

V
Principles of Drawing
John Kelley, Fellow, ICA&CA

COURSE DESCRIPTION:

This class will teach students to render three-dimensional forms on a two-dimensional surface. The emphasis will be divided between the observation and analysis of light - which is the medium of vision - and how to suggest its effects in rendering, which is the essence of drawing. The student will study the basic principles of light-revealing forms, form shadow vs. cast shadow, reflected light and highlights, and through a series of dark to light value studies, the rendering of geometric still-life shapes and plaster casts. Continual reference will be made to the human body, which is the main reference point to all classical design.

COURSE FORMAT:

The course meets four times; each class beginning with a brief lecture followed by studio drawing and critique.

MATERIALS:

Choice of charcoal or conte' chalk, black and white

Choice of 18 x 24 inch Strathmore Charcoal paper or 18 x 24 sheets of toned pastel paper

Kneaded Eraser

Drawing Board with clips (provided by ICA)

Notebook

VI
Observational Drawing
Instructor TBA

COURSE DESCRIPTION:

In this course students will hone their drawing skills further through a series of outdoor sketch exercises focused on the understanding of architectural form through perspective sketching. Both one and two point perspective will be covered.

COURSE FORMAT:

This course will meet twice with all exercises conducted in the field.