

Intensive Professional Program in Classical Architecture

October 2 through 10, 2009

Overview

Today's practitioners of architecture and design are more and more likely to be asked to design in a traditional or classical manner, yet most lack any background or training in classical architecture or traditional urbanism.

The ICA&CA created an intensive program in the principles of the classical tradition of design to address the growing demand for this kind of training. Focusing on our important classical design core courses, the program spans nine days and is taught by professionals from the fields of architecture and the allied arts.

Applicants

The program is best suited for practicing architects having prior professional training and work experience in the field. Students in professional architecture programs are also ideal candidates for the course particularly if they are seeking to compliment their professional studies with classes in architectural classicism. Similarly, the course is an excellent preparation for veteran architects interested in teaching architectural classicism.

Scholarships

Funding in the form of partial tuition waivers covering up to half of the cost of attendance is available. Candidates need to provide current income verification and discuss the merits of their application with an ICA&CA representative.

Curriculum

The program is balanced between time spent drawing, attending lectures and discussions, and brief tours throughout the city. The week-long program encapsulates ICA & CA's core curriculum and aims to provide a working knowledge of architectural classicism and the specialized skills needed to maintain a professional practice informed by the classical tradition.

Courses and Instructors:

Elements of Classical Architecture

Marty Brandwein

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.

Traditional Architectural Rendering in Wash

Andy Taylor

This course introduces the student to the traditional architectural rendering media of India ink and toned ink, and the various ways in which they 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, sheet composition, and the production of

the Beaux Arts drawing type called the analytique. Classes are conducted primarily in a studio format, with formal lectures and instruction provided at the beginning of each session.

Observational Drawing

John Woodrow Kelley

This class teaches students to render three-dimensional forms on a two-dimensional surface. Emphasis is divided between the observation and analysis of light, which is the medium of vision, and how to suggest the effects in rendering, which is the essence of drawing. Students study the basic principles of light revealing forms, form shadow vs. cast shadow, reflected light and highlights, through a series of dark to light value studies, renderings of geometric still life shapes and plaster casts, and culminating with the human model.

Perspective Drawing

Patrick Connors

The 'delightful and noble art' of linear perspective is the flesh, heart, and soul of classic pictorial space; its practice informs the arrangement of objects in a still life to the disposition of figures in a composition. This course is an introduction to linear perspective, which is the intellectual basis for representationist thought and spatial illusionism. The principal perspective system to be studied is based on Leonardo's model but several others will be examined. These include the model advanced by the eighteenth-century Englishman Brook Taylor and of the nineteenth-century American Thomas Eakins. The phenomenon of camera-conditioned thought [which includes camera obscura and photography] and its relationship to linear perspective will also be considered. At the end of the course the student will have completed four sets of plates covering such drawing exercises as one- and two-point perspective; and placing architecture, landscape and figures in space.

Theory of Proportion

Steve Bass

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.

The Literature and Theory of Classical Architecture

Marvin Clawson

The classical tradition in architecture has been perpetuated and propagated in large part through the influence of written and illustrated publication. This course surveys the major texts; while the historical context and importance of each book is considered, the focus is what the information, both theoretical and practical, conveys to the student of classical architecture today. In addition, the course attempts 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."