CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
ACADEMIC SENATE
REFERRAL REQUEST FORM

Please provide all information requested in this form. Incomplete referrals will be returned. Referrals must be submitted in electronic form to: **senate@csupomona.edu**

Date: 01/21/2015

Names and titles of proponents:
Dr. Alexander Ortenberg, Associate Professor
Sarah Lorenzen, Chair

KEYWORDS: (list at least 3 keywords to facilitate referral access through database) Graphic representation in the history Western civilization; Visual literacy and critique of Western European ocular centrism; Basics of analogue and digital representation; Orthographic, Axonometric, Perspective construction

TITLE OF REFERRAL: **ARC 111 "An Introduction to the Theory and Practice of Descriptive Geometry" (GE Area C2, 1 units)**

BACKGROUND: (Provide background on the need for this referral and how it will benefit the University. Clearly state the expected outcome(s) or action(s) requested)

The Department of Architecture is proposing to add this course to GE Area C2.
The lecture component of the course, ARC 111, will introduce the history of descriptive geometry, which constitutes a fascinating chapter in the post-Renaissance development of Western-European culture. The three centuries of its evolution between the early 1500s and the early 1800s saw a transformation from a highly spiritual pursuit to the establishment of rules of a transparent and instrumental technique.

The activity section of the course, ARC 111A, will incorporate the discussion of the readings introduced in the lecture component. It will also include a selection of elemental drawing exercises will help to grasp the complex theoretical issues discussed in lectures and introduced through the required readings.

RECOMMENDED RESOURCES: Dr. Julianna Delgado, Interim Associate Dean, ENV; Dr. Francelina Neto, Director of Semester Conversion; Dr. Suketu Bhavsar, Director, Kellogg Honors College

The Executive Committee (EC) forwards the referrals to a standing committee that researches the proposal, contacts resources, and submits a report. The EC reviews the report, forwards it to the Senate or returns it to the standing committee for additional information, clarification, or review. After the EC accepts the report it is placed on the agenda of the next Academic Senate meeting for a first reading and a month later for a second reading where voting takes place. The referral is then sent to the President for approval. **Depending on the topic the process may take from 1 to 3 quarters.** A motion to waive the first reading, if approved by the Senate, would reduce the wait time by one month.

Is there a deadline by when this referral needs to be considered by the Academic Senate? ___No ___Yes, by _____ (date). Justification for deadline:

GE COURSE EXPANDED COURSE OUTLINE

Subject Area:	**ARC**
Course Number:	**111A**
Course Title:	**Introduction to the Theory and Practice of Descriptive Geometry**
Units:	**1**
C/S Classification #:	**C-8**
Component:	**Activity**
Grading Basis: (graded only, CR/NC only, student's choice)	**Graded**
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	**Once**
Cross Listed Course: (if offered with another department)	**No**
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	**No**
Major course/Service course/GE Course: (pick all that apply)	**Major course / GE Course**
General Education Area/Subarea: (as appropriate)	**C-2**
Date Prepared:	**April 4**
Prepared by:	**Alexander Ortenberg**

I. Catalog Description

The course serves as an activity component to ARC 111, which focuses on the role of visual explanation in the history of Western European world, whose ocular-centric essence has been identified as one of the main features that makes it different from all other civilizations. The course serves to provide more opportunity to discuss the readings introduced in ARC 111, and to conduct drawing exercises that will illustrate these reading.

II. Required Coursework and Background

Open to students from all departments. No prerequisite required. Concurrent enrollment in ARC111 required

III. Expected Outcomes (the same as in ARC 111)

A: List the knowledge, skills, or abilities which students should possess upon completing the course. If this is a course for the major, describe how these outcomes relate to the mission, goals and objectives of the major program.

Upon completion of this course students will

1. Develop the basic understanding of the history of representation (proto-orthographic representation in Ancient Egypt, examples of early map-making around the world, the late-medieval architectural drawings, the Renaissance "invention" of perspective and of orthographic representation, the evolution of representation in the early Modern and Modern world) (GE SLO Id, IIb)
2. Understand the relationship between culture and the ways in which we visualize the world, and understand contemporary technical drawing and drafting as an embodiment of modern culture (GE SLO Id, IIb, IIIb)
3. Understand the concept of Western European ocular-centrism, and understand the Renaissance "invention" of parallel and perspectival projection in the context of a paradigmatic shift that produced fundamental impact on art, science, and technology (GE SLO Id, IIb)

4. Develop research skills (GE SLO Ic)
5. Improve their written communication skills (GE SLO Ia)
6. Improve their understanding of architectural graphic representation conventions (GE SLO IIIb)

A.a: The course also meets the following Criteria of NAAB (National Architecture Accrediting Board)
Critical Thinking and Representation (Professional Communication Skills): Ability to write and speak effectively and use appropriate representational media with peers and with the general public (GE SLO Ia, Ib, Ic)

B: As a General Education sub-area C2 course, it meets the following criteria:
Courses in this area will provide students with an understanding of the values that make a civilized and humane society possible. Courses will enable students to examine critically the philosophical ideas and theories around which different civilizations have been organized, and to explore complex developments of those civilizations. In the study of philosophy, students should come to understand and appreciate the principles, methodologies, and thought processes employed in human inquiry. Courses should promote the capacity to make informed and responsible moral choices. Moreover, they should encourage broad historical understanding enabling students to see the past in the present and the present in the past.

As a General Education sub-area C2 course, also discuss how the course address the following associated GE Student Learning Outcomes:
Ia: Write effectively to various audiences

Aligned with SLO 5, and achieved through writing assignments, including summaries of the readings and a term research paper. Students will be required to explain in writing the representational techniques while also discussing the history of representation and its role in the evolution of our civilization

Ic: Find, evaluate, use and share information effectively and ethically

Aligned with SLO 4. Library and various databases research. Students will be required to identify academic resources and to properly cite them

Id: Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.

Aligned with SLOs 1,2, and 3. Summaries of readings and term paper adhere to the "good essay format." Students will be required to identify a) the author's main thesis; b) the structure of the author's argument (e.g., hypothetical, counterfactual etc.); c) the nature of evidence that the author uses; d) the terminology and the audience to which the author addresses his / her argument; and to state their opinion of the effectiveness of the argument. Class discussions of readings to reinforce the standards of well-structured argument.

IIb: Analyze major literary, philosophical, historical, or artistic works and describe their aesthetic, historical, and cultural significance in society

Aligned with SLO 1, 2, and 3. Lectures and readings will introduce the concept of graphic representation as a major factor that has determined the development of the Western European arts, architecture, theatre, and technology

IIIb: Analyze principles, methods, value systems, and ethics of social issues confronting local and global communities

Aligned with SLOs 2and 6. Students will understand the role of visual explanations in our civilization in the context of comparison with non-Western-European traditions. They will be required to critically assess the benefits and the problematic of our vision-centric culture.

IV. Instructional Materials-

Texts and Readings

Khaled Azzam, editor (Ririko Suzuki, educational coordinator), *Arts and Crafts of the Islamic Lands: Principles, Materials, Practice*, London: Thames and Hudson, 2013

Yves-Alain Bois, "Metamorphosis of Axonometry," in *Daidalos*, no. 1 (1981)

Mario Carpo, *The Alphabet and the Algorithm*, Cambridge, Mass.: The MIT Press, 2011

Mario Carpo, *Architecture in the Age of Printing: Orality, Writing, Typography, and the Printed Images in the History of Architectural Theory*, (Translated by Sarah Benson) Cambridge, Mass.: The MIT Press, 2001

Mario Carpo and Frédérique Lemerie, *Perspective, Projection, and Design: Technologies of Architectural Representation*, London and New York: Routledge, 2008

Frank Ching, *Drawing: A Creative Process*, New York: Van Nostrand Reinhold, 1990

Jonathan Crary, *Suspension of Percieption: Attention, Spectacle, and Modern Culture,* Cambridge, Mass.: The MIT Press, 1999

Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century,* Cambridge, Mass.: The MIT Press, 1990

Samuel Y. Edgerton, *The Heritage of Giotto's Geometry: Art and Science on the Eve of the Scientific Revolution,* Cheshire, Connecticut: Graphic Press, 1997

Robin Evans, *Translations from Drawings to Buildings*, Cambridge, Massachusetts: The MIT Press, 1997

Robin Evans, *The Projective Cast: Architecture and its Three Geometries*, Cambridge, Massachusetts: The MIT Press, 1995

Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for Architect's Imagination,* Abington and New York: Routledge, 2011

Marco Frascari, Jonathan Hale and Bradley Starkey, editors, *From Models to Drawings: Imagination and Representation in Architecture,* London and New York: Routledge, 2007

Hiram Grant, *Practical Descriptive Geometry,* New York: McGraw Hill, 1956

Martin Kemp, *Visualizations: The Nature Book of Art and Science*, Berkeley: University of California Press, 2000

Martin Kemp, *Geometrical Perspective from Brunelleschi to Desargues: A Pictorial Means or an Intellectual End,* Oxford (England): Oxford University Press, 1985

Alberto Pérez-Goméz and Louise Pelletier, *Architectural Representation and Perspective Hinge*, Cambridge: Massachusetts, 1997

Helmut Pottmann and Johannes Wallner, *Computational Line Geometry (Mathematics and Visualization* series), Berlin: Springer, 2001

D'Arcy Wentworth Tompson, *On Growth and Form,* Cambridge: University Press, 1963 (1913)

Edward Tufte, *Visual Explanations: Images and Quantities, Evidence and Narrative*, Cheshire, Connecticut: Graphics Press, 1997

University policies:
Students must adhere to University policies. The policies are contained in the University Catalog, available online.
http://catalog.csupomona.edu/

Department of Architecture Policies:
Review studio policies on department of architecture department website.
http://www.cpp.edu/~arc/

Additional Instructional Materials
Additional instructional materials (tutorials and illustrations) will consist of the lecture slides and notes, tutorials, and additional readings. They will be developed for each lecture and a number of laboratory sessions and placed on the Blackboard

V. Minimum Student Materials
In order to complete course-work students will be required to purchase drafting and drawing equipment and soft-ware not to exceed $200.00

VI. Minimum College Facilities
Large lecture hall with blackboard / whiteboard, overhead projector, video / audio equipment and Internet connection. Regular classroom (labs) with blackboard / whiteboard, overhead projector, video / audio equipment and Internet connection

VII. Course Outline

The below course outline addresses ARC 111A as well as ARC111

As many contemporary philosophers have argued, one of the most distinctive features of the Western-European civilization is its ocular-centric essence. The proposed course addresses this feature by following the rich cultural history that produced the contemporary conventions of architectural and technical drawing. The basic technics of representing depth in two-dimensional media—such as perspective, axonometric, and orthographic types of images—are explained in the context of paradigm shifts, during which each of these technique emerged and / or gained the status of the privileged tool of design and communication. The survey mentions some ancient and non-western examples; however its main focus is directed towards the six-centuries-old tradition that starts with the Renaissance “invention” of projective drawings—when the understanding of the laws of geometry and its representation was considered as an art form and a production device, but also as a spiritual pursuit—to the normalization of these techniques in the end of the 18thcentury—when they became devoid of any mystical or philosophical overtone. They have since then been considered neutral and objective instruments to solve practical problems. This view effectively obscures their political implications such as the roles they played in establishing the Western-European domination over non-western world, and in privileging male chauvinist gaze.

The course emphasizes the essential role that the means of visual explanation have played in the shaping of our civilization, a major device of the post-Renaissance artistic practices—which, at the same time, made the Western-European technological project possible. It also introduces the 20th century intellectual tradition that draws from thinkers such as Martin Heidegger, Maurice Merleau-Ponty, Michel Foucault, Jacques Derrida, and Gilles Deleuze, all of whom expressed deep concerns about the Western-European vision-centered interpretation of knowledge, beauty, and truth.

The readings for the course and the explanation of the descriptive geometry rules will be based on the texts by architectural theorists such as Yves-Alain Bois, Mario Carpa, Jonathan Crary, Robin Evans, Alberto Pérez-Gómez, and others whose interpretation of architectural representation was influenced by the works of the above philosophers.

Assignments

- Discussions of the readings (starting with presentations that will be assigned to individual students)
- Drawing exercises

Additional discussions of the readings, as well as practical drawing exercises that will help to understand the philosophic concepts will be conducted in ARC 111A (activity) component of the course.

I. Tentative Course Plan

Segment 1 (*weeks 1-2****)***

Lectures and Discussion (ARC 111):

1. Introduction.
   - Visual representation and the philosophical tradition of vision critique.
   - Sacred geometry in pre-modern societies
   - Medieval architectural design techniques: Christian Neo-Platonist interpretation of geometric proportions as a revelation of divine design
2. Renaissance and the search for the means to representing depth in 2-dimensional media
   - Luca Pacioli and the Christian mysticism
   - Sebastiano Serlio's treatise. Architecture becomes perceived as a spectacle, with one point perspective as a major design device that informs both architecture and theatre alike

Readings:

Excerpts from Robin Evans, *Translations from Drawings ….*
Excerpts from Pérez-Gómez, Alberto and Louise Pelletier, *Architectural Representation*

ARC 111A:

Understanding the essence of planar geometric projection versus perspectival representation.

a. Constructing the third view of an object
b. The principles of perspective construction. The cone of vision and the picture plane

Segment 2 (*weeks 3-4****)*** **(ARC 111)**

Lectures and discussion:

The Baroque and the Oblique.

- Counterreformation and the exploration of the "true" and the "distorted" image
- Projection on a curvilinear surface
- The Jesuit interpretation of shades and shadows from the sun and from artificial sources of light as a revelation of the Divine perfect vision versus human distorted vision

Readings:

Excerpts from Alberto Perez-Gomez and Louise Pelletier, *Architectural Representation ….*
Excerpts from D'Arcy Wentworth Tompson, *On Growth and Form …*

ARC 111A:

Construct shades and shadows cast by and on a complex object in an orthographic view

Segment 3 (*weeks 5-6****)*** **(ARC 111)**

Lectures and Discussion:

Visual representation in the16th and the 17th centuries and the beginning of the Scientific and the Industrial Revolution

- Two point perspective
- Illustrated books of machines and the Jesuit missions in the Far East and beyond

Readings:

Excerpts from Samuel Edgerton, *The Heritage of Giotto's Geometry …*

Excerpts from D'Arcy Wentworth Tompson, *On Growth and Form …*

ARC 111A:
Perspective revisited. The "two-point" and the "three-point" perspective

Segment 4 (*weeks 7-8****)*** **(ARC 111)*:***
Lectures and Discussion:
The twentieth century and the critique of perspectival representation by the artistic avant-garde and by contemporary philosophers

- The rules of descriptive geometry are finalized in the 18th century as a product of the Age of Reason and the compartmentalization of knowledge. Drawings of the machines in the *Encyclopedie.*
- Dissemination of visual literacy after the French Revolution (1789), the normalization of vision, and the emergence of a distinctively modern types of representation
- Axonometric drawing and the early avant-garde's revolt against gravity

Readings:
Yves-Alain Bois, "Metamorphosis of Axonometry,"

ARC 111A:
Axonometric construction

Segment 5 (*weeks 9-10****):*** **Hand-Drawing vs. the Computer**
Lectures and discussion:
Conclusion: Constructing the visual regime of Modernity. Conclusion

VIII. Instructional Methods

Face to face with an online (Blackboard) component.

IX. Evaluation of Outcomes

Students' learning will be evaluated according to the following assignments and activities:
Summaries of the readings (posted online, graded)
In class discussions and participation (graded)
Pop-up quizzes
Term paper (graded)

Evaluation Chart

Assignment	Develop the basic understanding of the history of representation	Understand the relationship between culture and the ways in which we visualize the world	Understand the concept of Western European ocular-centrism, and understand the Renaissance "invention" of parallel and perspectival projection in the context of a paradigmatic shift that produced fundamental impact on art, science, and technology	Develop research skills	Improve their written communication skills	Improve their understanding of architectural graphic representation conventions
summaries of the reading	X	X	X		X	X
In class discussions	X	X	X	X		X
Pop-up Quizzes	X	X				X
Term paper	X	X	X		X	
Drawing exercises	X	X	X			X

Student Evaluation Chart specific of GE area C2 SLO

Assignment	Ia Write	Ic Locate, evaluate, and	Id: Construct arguments	IIb Analyze major	IIIa Analyze the historical

	effectively to various audiences	responsibly use and share data employing information and communication technologies	based on sound evidence and reasoning to support an opinion or conclusion.	literary, philosophical historical or artistic works and explain their significance in society	development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies
Summaries of readings	**X**		**X**	**X**	**X**
In class discussions and participation			**X**	**X**	**X**
Pop-up quizzes				**X**	**X**
Term paper	**X**	**X**	**X**	**X**	**X**

Note:

Outcome will be evaluated in the context of ARC 111 component.

Evaluations will be **conducted by:** instructor

Course Assessment

1. Department of Architecture course evaluations are distributed to students at the end of each term.
2. The Architecture program is periodically evaluated for accreditation by NAAB-National Architecture Accrediting Board. Course is assessed to meet NAAB Accreditation Criteria.

General Education Outcome Assessment

The course will be evaluated in an ongoing manner. Students will be requested to provide feedback several times per term to determine the appropriateness of the pace, the adequacy of tasks, efficiency of the instructional materials and media. There will also be a survey of students evaluations of the course two and three years past its completion in order to determine the usefulness of the course for their future education.