



TAYLOR'S UNIVERSITY

Wisdom • Integrity • Excellence

SCHOOL OF ARCHITECTURE, BUILDING & DESIGN

Centre For Modern Architecture Studies in Southeast Asia

Bachelor of Science (Honours) (Architecture)

DESIGN COMMUNICATION [ARC 1713]

Prerequisite: None

Project: 2c

Perspectives

Submission date: 21/06/ 2016

Objectives of Project

This assessment introduces perspective as a mode of communication in architecture. You are required to construct firstly, one exterior (two-point) perspective followed by one sectional interior perspective (one-point).

In constructing both these perspectives, you are to demonstrate the ability to express spatial idea in 3-D form, understanding of 2-D and 3-D relationships in architectural graphics, skills in drawing and composition, creativity and complexity of drawing. Also, your selection of space and exterior form is significant

Learning Outcomes of this Project

1. Ability to express spatial ideas and architectural detail in three-dimension, in the format of one-point and two-point perspectives.
2. Understanding of what perspectives (and its different types) are, how to generate them and how to apply them to the design process and presentation.
3. Ability to produce legible architectural drawings with strong creative intent.

Tasks - Methodology

Two-point perspective:

- Identify an external view of the building which interests you. This view can be selected from existing drawing and/or photographs. (You need to ensure that there is sufficient information to assist you in developing this one-point perspective).
- Construct a two-point perspective grid on a piece of butter paper. Things to consider here include: where to place your picture plane, what is your viewing angle and your stationary point. This construction will be facilitated during studio tutorials.

- Using the information of the space you have selected, draft a two-point perspective using the grid. (Place the butter paper on top of the constructed grid to construct your drawing).
- Ink the perspective onto a piece of tracing paper.

One-point sectional perspective:

- Repeat the steps above.
- However, for this perspective, you are required to first select what internal view you would like to cut within the building. You will also construct a one-point perspective grid rather than a two-point grid.

Note:

Remember to plan ahead of your drawing. Planning ahead means considering what views and details you would like to capture, and how best to do so (in selection of your viewing angle, stationary point and picture planes as this will greatly affect the outcome of your image ie. Is it a distorted image viewed from afar, etc.?)

Submission Requirement

1. Construction of perspective grids and perspectives on butter paper
2. To submit 1 x one point perspective and 1 x two point perspective, both to be composed in an 1 x A2 tracing paper. (TBC)
3. Render the perspectives.

Assessment criteria

- Clarity in communication of architectural ideas, space and form through your perspective
 - Selection of what space/form to express
 - Clarity of the expression through your perspective drawing i.e. visual impact of perspective
- Understanding the relationship between 2D and 3D constructions of space
 - Evidence of constructing perspective grids and construction of perspective
 - Ability to use 2D information to translate into 3D drawing
- Creativity + Complexity of drawing
 - Level of details of your perspective drawing
 - Selection of complex/simple space and form

Marking criteria

Marks shall be distributed according to the assessment criteria mentioned above.

Suggested References

Ching, Francis 2003. 'Perspective' in *Architectural Graphics*, 4th Edition, John Wiley & Sons, Inc, New York
 Laseau, Paul 2001. 'Chapter 3: Conventions', in *Graphic Thinking for Architects and Designers*, 3rd Edition, John Wiley & Sons, Inc, New York, pp. 39-48.



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Marking Rubric for Axonometric Projections

Learning Outcomes of this Project (as stated in outline)

- Ability to express spatial ideas and architectural detail in three-dimension, in the format of one-point and two-point perspectives.
- Understanding of what perspectives (and its different types) are, how to generate them and how to apply them to the design process and presentation.
- Ability to produce legible architectural drawings with strong creative intent.

Assessment criteria (as stated in outline and in lecture)

The students are to prove their ability as mentioned in the learning outcomes through the following criteria:

- Confidence in executing perspectives
- Understanding of building in three-dimension
- Extra marks for visual strength, composition, and added detail

Marking rubric

Criteria	Guideline: Considerations when awarding points
Learning outcome # 1: Does the student know how to draw in perspectives?	
This will be evident in:	
Construction of perspectives	Is it evident from submitted butter paper drawings that the student has constructed his own drawing? In these constructions has he demonstrated an understanding of the basics in projecting one-point and two point perspectives? Has the student given thought as to how he is setting up his perspectives (choice of Eye Level, viewing angle, SP positioning, etc.)?

Learning outcome #2: Does the student know what he is drawing?	
This will be evident in:	
Building & architectural details	Is the student clear on what he is drawing? Are details such as wall thickness, window framing, sectional cuts, roof detail, furniture detail and stair design clearly drawn? And to what extent and detail has the student illustrated any or all and more of the above-mentioned?
Learning outcome #3: How have they enriched their drawings? (bonus section)	
This will be evident in:	
Visual strength & composition	How has the student creatively composed his drawings together on the submitted sheet? Has the student experimented with different lineweights, medium or other drawing techniques to enhance the drawing and/or the legibility of it? If so, how successful has he been with it?
Added details	Has the student added more detail to his drawing to give it life? If so, how much illustration and detail has he executed? Has he demonstrated a confident style and/or consistent language throughout his drawing and the finer details? Has he been successful in the overall communication of the building, space and its function?

Using the rubric & assessing the students

Using the above criteria and series of questions as a guide, grade the student based on an average of the three main questions. Meaning out of the total of 15% weightage that this assessment carries, each of the three questions will carry 5%. From 0 being none of the criteria met; to 1 for weak; 3 for average; 4 for good and 5 for excellent work, this is still a rough scale and guide as the student's progress in class should also be accounted for (hence using this rubric more as a guide than a strict rule). Students' whose works are around average but have proved to you a tremendous development during workshop times will therefore score a higher grade.

Note: In comparison to the axonometric exercise, it is more important that the final drawings are more visually coherent than they are accurately