Drawing. It was such a significant part of an architect’s work that I never considered it—not, until I lived in Italy and taught the first computer generation. They didn’t draw; they’d never been asked to draw; they didn’t like to draw; and, they were incensed that I would even ask them to draw! Why should they draw? That was a good question.

From 1997-1999 I lived in Italy, first on a fellowship to the American Academy in Rome and then as Professor in Residence at Clemson’s CAF Daniels Center in Genoa. Part of the regular curriculum was FIELD STUDIES: going around Italy and looking at the masterworks of Western architecture. The students were supposed to draw, too.

I hadn’t drawn in years. Oh, I had been designing, making conceptual drawings, and thinking with my hands, but I hadn’t gone out to study architecture through drawing since—since when? I didn’t make presentation drawings at that point and I hadn’t tried to draw with a sense of realism since I was a student—some twenty years prior. Why should I draw?

I learned the answers to these questions, through drawing. I’ve learned that drawing forces me to see what otherwise will be missed; that returning to a drawing returns me to the space, place, and time when my pen left the page. I’ve learned that every architecture requires its own kind of drawing and that the right drawing approach will reveal that architecture.

Drawing reveals architecture.
portfolio of academic work
PANTHEON
ROME
SAN GIMIGNANO
DUOMO
PISA
SAN MINIATO AL MONTE
FLORENCE
IL VIGNOLA, VILLA LANTE GARDENS
BAGNAIA
MICHELANGELO BUONARROTI, LAURENTINE LIBRARY
FLORENCE
MICHELANGELO BUONARROTI, CAPPALLE MEDICEE
FLORENCE
RAINALDI, BORROMINI, SANT'AGNESE IN AGONE
ROME
GIANLORENZO BERNINI, SANT'ANDREA AL QUIRINALE
ROME
CARLO SCARPA, EASEL, CASTELVECCHIO
VERONA
ARCH 416/616—FIELD STUDIES

3 Credits

This is a required course for all participants in the Genova Program.

Robert Miller, Lecturer.

The purpose of this course is to develop an understanding of, and personal acquaintance with, notable works of environmental design (architecture, urbanism, and landscape) throughout Italy. Sites have been selected for their individual and representative significance.

This course works in partnership with ARCH 412/612, HISTORY OF ITALIAN ARCHITECTURE. Working from a common body of works, ARCH 412/612 cover the theoretical and historical aspects while ARCH 416/616 focus on the physical manifestation of the artifacts themselves.

Through this course, students will develop knowledge of significant works, as physical artifacts, as well as drawing and analytical skills.

Higher education in Europe places greater responsibility on students for the acquisition of knowledge and skill than does its counterpart in the United States. This course, along with ARCH 412/612, will adopt a more European approach than that to which American students are accustomed. It is therefore useful for students to realize that they are embarking on a course of study that feels, works, and is driven according a different dynamic and method than they already know. To successfully complete the course, it is essential that students develop a new orientation toward this kind of study.

The basis of this new attitude is accepting responsibility for acquiring the stated course objectives without having the course material provided by the professor. In this system, the job of the student is to collect the needed information and resources, and then acquire the required knowledge and skills. The job of the professor is to set-out the course requirements and objectives; identify the subject material; to consult with the student at key points (after student initiation), giving direction, advice, and questioning the students' assumptions and thinking; and to evaluate the work. In this system, the student drives the entire process, including the teacher interactions.

This is not the same course that, in the States, is called Independent Study. Students are not necessarily following their own interests nor are they merely accountable to their own curiosity and standards. Students do not determine the criteria or subject of the study. There is a body of knowledge, insight, and skill that students are expected to acquire and they are under their own initiative to access and internalize this material. While most students will not be able to actually acquire the course objectives on their own, they are own their to seek the necessary assistance and resources and to check-in with the professor periodically.

The benefits of this method are many but will probably not be appreciated until after the course is long-since completed. With the right attitude, students are likely to learn the material better, retain it longer, and have a greater sense of accomplishment than under the other system.

Satisfactory completion of this course will require the study and documentation of a specified set of significant works of environmental design. As stated above, this course will focus on the physical artifacts themselves, not their historical or theoretical significance.

Works have been categorized according to significance and course expectation:

CLASS 1 works are those that students are expected to know thoroughly and to reconstruct from memory. These are the most significant works of the study group and are an essential part of the knowledge of a well-educated architect. About ten percent of the works are in Class 1.
CLASS 2 works are those that students are expected to know and reconstruct with reference to their own notes and sketches. These are significant works that, due to the time limitations of the Genova Program, have not been included as Class 1. About fifty percent of the works are in Class 2.

CLASS 3 works are those to which students should have exposure and familiarity. Students are expected to keep records of having visited these works by journal entries and sketches, but are not responsible for thorough knowledge or documentation.

CLASS 4 works are those that students identify themselves. These will earn credit and be evaluated as part of the sketchbook requirement (see below) but will not be tested.

The required works for this course follow, arranged by region. This does not exhaust the works to be visited nor is it meant to limit the works visited. It is a minimal list of one hundred of the essential sites within range of the Program.

6.1.1. class 1 works:

.1 FLORENCE AND VICINITY:
San Lorenzo, Brunelleschi
Santa Maria Novella (façade), Alberti

.2 ROME AND VICINITY:
The Pantheon
The Flavian Amphitheater
Campidoglio, Michelangelo
Santa Maria della Pace (cortile), Bramante
Tempietto, Bramante

.3 VENICE AND VICINITY:
Piazza San Marco

.4 VICENZA
Teatro Olimpico, Palladio
Villa Almerico (La Rotonda), Palladio

6.1.2. class 2 works:

.1 COMO
Casa del Fascio, Terragni

.2 FLORENCE AND VICINITY:
Il Campo, Siena
Piazza dell'Annunziata, Brunelleschi
Spedale degli Innocenti (front façade and cortili), Brunelleschi
Cappella Pazzi, Brunelleschi
Santa Maria del Fiore (or Duomo)
Battisterio di San Giovanni
Piazza della Signoria
Chiesa di Santo Spirito, Brunelleschi
San Miniato al Monte
Cappelle Medicee, Michelangelo
Biblioteca Laurenziana, Michelangelo

.3 GENOVA AND VICINITY:
Strada Nuova (Via Garibaldi)
San Donato
San Matteo
Palazzo Doria Tursi (or Municipio)
Santa Maria Assunta di Carignano, Alessi
Composanto di Staglieno
Il Gesù
Treasury in San Lorenzo, Albini
Teatro Carlo Felice, Rossi

.4 MILANO
Ospedale Maggiore, Filarete
.5 PAVIA + VIGEVANO
Certosa di Pavia
Piazza di Vigevano, Donato Bramante, and Duomo (façade)

.6 ROME AND VICINITY:
Temples at Paestum
Villa Adriana
Mausoleum of Augustus
Santo Stefano Rotondo
Palazzo della Cancelleria (façade and cortile)
Palazzo and Piazza Farnese, da Sangallo, Michelangelo, Vignola, della Porta
Villa d’Este
Piazza and Basilica di San Pietro in Vaticano
Villa Farnese, Casino, and gardens; Caprarola
Gardens of the Villa Lante; Bagnaia
Santissimo Nome di Gesù (or Il Gesù), Vignola
Sant’ Agnese in Agone, Rainaldi, Borromini, et. al.
San Carlo alle Quattro Fontane, Borromini
Sant’ Andrea al Quirinale, Bernini
Sant’ Ivo (exterior and cortile), Borromini
Piazza del Popolo
Piazza di Spagna
Piazza Navona
Piazza di Sant’ Ignazio, Raguzzini

.7 VENICE AND VICINITY:
San Marco
Palazzo Ducale
San Giorgio Maggiore, Palladio
Il Redentore, Palladio
Santa Maria della Salute, Longhena
Villa Emo, Palladio; Fanzolo
Brion Cemetery, Scarpa; Altivole
Villa Cornaro, Palladio

.8 VERONA
Castelvecchio, Scarpa

.9 VICENZA AND VICINITY
Palazzo della Ragione (Basilica), Palladio

6.1.3. class 3 works:

.1 FLORENCE AND VICINITY:
Campo dei Miracoli, Pisa (Battistero di San Giovanni, Duomo, Campanile, and Camposanto)
Palazzo Medici Riccardi (outside and cortile), Michelozzo
Duomo (including Libreria Piccolomini), Siena
Capella Brancacci in Santa Maria del Carmine (frescos), Masaccio
Palazzo Pitti (outside), Brunelleschi
Boboli Gardens, Tribolo, Ammanati
Palazzo and Loggia Rucellai (outside), Alberti
Galleria degli Uffizi, Vasari
Galleria dell’ Accademia

.2 GENOVA AND VICINITY:
Porta Soprana
Cathedral of San Lorenzo
Palazzo del Principe (or Palazzo Doria Pamphilj)
Aquarium

.3 LAGO MAGGIORE
Garden of Palazzo Borromeo

.4 MILANO
Torre Velasca (exterior), B.B.P.R.
.5 ROME AND VICINITY:
Pompeii
The Roman Forum
The Ara Pacis
Aqueduct arches at Aqueduct park
Terme di Caracalla
Pyramid of Gaius Cestius
San Paolo Fuori le Mura
San Clemente (including crypt)
San Giovanni in Laterno
Santa Maria Maggiore
Chiesa Sant' Ignazio
Vatican Museum
Fontana di Trevi

.6 TORINO
Palazzo Carignano (façade and cortile), Guarini

.7 VENICE AND VICINITY:
Le Zitelle, Palladio (façade)
I Frari (façade)
Scala del Bovolo
Libreria Vecchia, Sansovino
Scuola di San Rocco
Portal to Tolentini (old School of Architecture), Scarpa
Palazzo Querini Stampalia (inside) and garden, renovation by Scarpa

.8 VICENZA AND VICINITY
Palazzo Chiericati, Palladio

6.1.4. class 4 works: Each student will submit a list of Class 4 works to be visited. This list shall be organized as a travel schedule, showing how travel weekends and the two-week independent travel period will be utilized. Information shall include:

- Date of visit;
- Architect;
- Name of work;
- Date of work;
- Travel time (to move between cities).

For graduate students, the Class 4 works will include the work(s) under consideration in ARCH 850.

At sketchbook reviews, Class 4 works will be counted as EXTRA CREDIT if they are completely labeled and if they constitute a complete study (i.e., an inquiry that arrives at a conclusion or a complete investigation of some portion of the physical attributes of the project). The amount of thoroughness and rigor will determine the amount of points they will be given (1-10 points). This means that Class 4 works can make up for missing Class 1-3 works.

6.2. SKETCHBOOKS: All of the work of this course is to be documented in sketchbooks of plain white paper, minimum 8.5” X 11.” Each entry shall include:

- name of work,
- architect or designer,
- place,
- date of design or construction, and
- appropriate drawings (see below).

The first page, or inside cover, of each book shall include the student’s full name and an index of the works covered by that book (either with page numbers or in order of appearance).

It is preferable to work on loose sheets that can then be arranged according to Class in a portfolio. Please consider using this format.
6.2.1. pages: Each page should be considered as a plate: a frame that contains related material at an appropriate density (which in certain cases could mean mostly white space). Pages are not to hold as much material as can possibly be crammed on to them. The objective is honor the work and approach all aspects with dignity and integrity.

6.2.2. neatness and spontaneity: Every technique will specify its own level of precision and exactitude. Not every technique dictates proportionally precise layout with obsession over detail—although some will. Every technique calls for its own spirit, and this spirit must be discovered and surrendered to in the drawing process. Connecting the spirit of the subject to the appropriate kind of spontaneity in the technique, will render a kind of precision in the drawing, even if that drawing is relatively messy (see Plate A).

6.2.3. mistakes: At the same time, doing well in this course will require a great deal of drawing, which means lots of practice, which means many mistakes. Mistakes made as a step in a rigorous investigation are good. Mistakes and risk are necessary in learning to draw and innovating new techniques. Mistakes are an important component of the sketchbooks and are only negative when they fail to lead on to a discovery or a breakthrough. So the sketchbook should have a kind of rigor and consistency about it, and mistakes are a part of this perfection.

6.2.4. number of sketchbooks: Consequently, each student should exhaust a number of sketchbooks. Given the investment by each student in the program—thousands of dollars by each of you—it would be absurd to skimp on the quality and quantity of sketchbooks and drawing implements.

6.3. DRAWING AS A MEANS OF STUDY: What might one expect to gain from drawing buildings? The eighteenth and nineteenth century tradition of the Grand Tour, from which programs like ours descend, included drawings on site—in their case, often highly detailed and exacting measured drawings for which students hired special ladders in order to climb up to column capitals, into domes, and atop pediments. What did they expect to gain from this?

In an investigative tradition like the American Academy in Rome, architects measured and documented buildings so as to learn, first hand, the masterworks. These buildings were not only archetypes that architects would quote, refer to, or even use as the basis of their own designs, but from these buildings architects learned about scale, construction, history, function, materiality, and design. In short, contemporaneous practice—at least the elite practice of that day—was based upon knowledge of an extensive set of historic buildings. Site visits and drawing were directly applicable to practice.

It is less clear why contemporary schools send American students to Europe to see and draw historic buildings. Although there is not now the direct relationship between archetypes and contemporary design—or at least, if we consider the highest manifestations of postmodernity, not the same degree of correspondence—there remains a deeply ingrained, if unstated, belief that these “timeless” works inspire and bring out the best in young designers.

That the attractive, if Romantic, proposal that the greatness of masterworks should rub-off on lesser mortals is probably unprovable. In any event, for the purposes of this course, we will assume that the minimum benefits of visiting, learning, and drawing the listed works can include:

The understanding of architectural history, both in the sweeping sense of movements and trends as well as in a more particular sense of people and monuments, by the direct exposure to a large number of significant works;
A developed appreciation of scale and space;
A discipline of focus and attention developed by drawing;
The beginning of an encyclopedic knowledge of architectural masterworks;
The understanding of how buildings from different periods are different in conception as well as formally; and
The mastery of drawing skills themselves;
For certain, engaging a building through drawing is a more focused and intense interaction than plain viewing or considering a building through the viewfinder of a 35mm camera, and should be taken on as such.

6.3.1. Inquiry:

A fundamental principle of this course is that drawing can—in fact, should—be more than a pretty picture. First, the act of drawing can teach you about its subject. Secondly, the drawing itself should indicate what, and sometimes how, the study has revealed its subject.

At the most basic level, the act of drawing makes one look with focus at the subject and thus observe things that would otherwise be missed. But more consciously, each drawing should be initiated with either a purpose in mind or with a conscious intent to discover something.

EXAMPLE 1: For example, this drawing was made on my first visit to the small baths complex at Hadrian’s Villa. When I entered the room—part of a complex of rooms—I was struck by the rational way in which the forms of the room seemed to have been systematically worked out: inward curves facing each other. Then, I noticed the set of high windows facing each other on the flat walls. Then I discovered the ingenious way the double-rooms opposite (that did not comprise a rounded space) had made to work within the system. Then, I moved up to see how concave walls could handle a dome . . .

You see, you can often begin with a hunch or with something that fascinates you and see where it leads.

At the small bath complex, it led to this next drawing. My study of the first room led me to study how that little nugget fit into the adjacent ones. Clearly, the first room was really an intermediary that joined adjacent spaces. How were those spaces comprised and ordered? What was the fabric of this complex? This drawing, which I made by pacing the room sizes (and a couple cheating glances at my guide book) helped me find the answers.

Now, this study led me to a more in-depth investigation of another space in the Small Baths complex, one that was in many ways the antithesis of the first space I studied. In the overall floor plan sketch, you can see the first intermediary space I studied and, cattycorner to it, you will see a centralized hall with two exedra.

Next, you will find my study of the proportions and layout of these spaces (large drawing, below). You can see that, down the page, I was trying to work out the central space while, across, the subsidiary ones. Essentially, I was finding Renaissance principles in an ancient Roman building—very interesting.

By the time I worked down to the lower right-hand corner, I had figured out that the vault had not been built correctly. The space had set up its own geometrical properties that could be figured out intellectually, but which the construction did not fulfill.
There are no beautiful drawings in this study, but it shows how the act of drawing can teach you about something, even if you don’t have a clue about what you are going to find when you start. By the dates on these three drawings, you can see that the whole study took less than two hours, and, given what I was learning, I was happy to trade in a better looking set of drawings for the content and discovery.

EXAMPLE 2: Another example of how to let a project teach you something comes from my afternoon with Carlo Scarpa’s Castelvecchio—more specifically, his easel designed for that museum. When I came across this little work of architecture, I felt that it was something extraordinary; that it embodied the principles I was looking at in the building at large. So, I began at the base and worked up.

In the first drawing, you will see a concern with how the legs attach to the base. A student who was working along with me, John Wood, discovered that those clips that attach the legs to the base would not be removable after the corners were welded on. So in the lower right, we designed an improvement to this limitation.
In the next drawing, I learned how the foot is not only adjustable, but how it expresses its ability to accommodate sloping or irregular floors.

Working up, the next study examines the attachment of the vertical leg to the base, including its adjustment capabilities. And so on . . .
This Scarpa study took longer than the one at Hadrian’s Villa—all afternoon. I made eleven studies in 3 and a half hours and, when I was finished, I really understood Scarpa’s easel, as well as some other aspects of his work. These aren’t particularly beautiful drawings, either, but they do a good job of revealing the mechanics and design principles in the work, while also critiquing where the work fails to fulfill its promise.

EXAMPLE 3: Lastly, let’s look at a different kind of study, one that had a more simple mode of exploration and a more complicated aesthetic. The whole point of Baroque space is to wrap the viewer in a synthetic combination of painting, sculpture, and architecture—so now, the viewer’s point of view becomes critical. My first (accidental) attempts to capture this kind of thing looked like this:

This is a sketch of the interior of Sant’Agnese in Agone capturing the upward pull of the space into the dome. If possible, I would like you to understand that I didn’t know how to make this kind of drawing. I knew what Baroque space was about from reading, and I felt what Baroque space was about through visits, but I didn’t know how to draw it. I had to invent a way of drawing that would capture what I was studying—not a kind of intellectual study, this time, but a bodily, visceral study. This sketch was made in September 97; by February 98 I drew the same church like this:
It’s not that one is more correct—both stem from the goals and the same premise of compressing multiple perspectival systems in the same drawing, but I think you can see the increased sophistication. And from these studies, I would make other Baroque investigations like this:
I hope you will agree that these drawings are visually pleasing, but I also hope you will see that they have a purpose: they start from a quest to understand and explain, and they end up by revealing something. They are part of an inquiry.

6.3.2. drawing types: While this course is primarily geared toward learning the physical artifacts, some knowledge (related to ARCH 412/612) will be needed to properly approach, appreciate, and document the works. Students are expected to employ a series of drawing types, and possibly different techniques, each illuminating the nature of the work under consideration. The point is that every drawing genre and style is value-laden; it colors the representation of the work under consideration—an axonometric projects a work into a fundamentally different world than does a sectional perspective. Moreover, the act of drawing is, itself, influenced by the genre and technique being employed—to sketch a perspective is an entirely different approach to a work than is figuring an elevation or a plan. Likewise, to draw in ink is fundamentally different than working in pencil or watercolor.

So, every genre, every medium, and every technique construe a work in a different way and give also a different access to that work for the person drawing. One requirement of this course is to develop a limited set of drawing methods and use them appropriately to investigate the listed works. The way a building is drawn will depend on how that work is interpreted.

Each student is encouraged to develop his own system, with the professor’s consultation. As a beginning or default system, use the following:

6.3.3. ancient: Choisian plan with axonometric projection [Plate 1—to emphasize construction and three-dimensional formality of the work]
6.3.4. medieval: Sir Banister Fletcher compilation technique [Plate 2—after undiscriminating taxonomy of the medieval mind]
6.3.5. high renaissance: Palladian proportional relation of plan/elevation or interior/exterior, at many scales [Plate 3—to appreciate the proportional exactitude and interrelatedness of the work]
6.3.6. baroque: Bird, Worm, or other-eye Piranessian perspective [Plate 4—to capture the seductive/engulfing nature of the work]
6.3.7. neoclassical: Beaux Arts shaded interior section or elevation [Plate 5—the way they did it]
6.3.8. modernist: Stirling disembodied or isolated axonometric [Plate 6—to capture building-as-machine]
6.3.9. postmodern: Gravesian contextual perspective [Plate 7—to show surface/formal nature in situ]

Students will develop their set of drawing techniques, working first within a single medium. Consult with the professor—not with ideas, but with actual drawings that embody the proposed techniques.

6.4. INITIATIVE: There will be no formal classes in the Villa as the course occurs in the field. Students should use the travel time on trains, busses, and walking to consult with the professor, as well as at organized field sessions.

As explained, student initiative is a central part of this course. Participation, including initiative in pursing this course as well as the quality and quantity of discussion during trips, will comprise 10% of the course grade.

6.5. SKETCHBOOK REVIEWS: Sketchbooks will count for 40% of the course grade. They will be graded three times during the semester, with each counting progressively more toward the final grade.

Review criteria will be as follows:

6.5.1. format: Degree to which sketchbook follows required format and degree to which format and media support a greater inquiry—does the format of the sketchbook indicate a cohesive, well-considered body of work?
Degree to which the subjects have been approached in keeping with an interpretation that appreciates their greater significance.

Degree to which appropriate genre are invented and applied to the subjects.

Degree to which drawing technique(s) illuminate the subjects.

Degree to which subjects are investigated; thoroughness.

Quantity of subjects investigated. There are 10 Class 1 works; 53 Class 2 works, and 37 Class 3 works for a total of 100 significant works. Each work missing from the sketchbooks will be deducted as follows:

CLASS 1: -10 points
CLASS 2: -5 points
CLASS 3: -3 points

See the gradesheet and semester schedule for details.

There will be two tests that will count for 40% of the course grade. Each test will consist of two parts: the first will cover the Class 1 works and will be from memory; the second will cover Class 2-3 works during which students will be allowed to refer to their sketchbooks (only). Tests will be primarily graphic and students should come with appropriate graphic devices. Criteria used in evaluating each part will include:

Degree to which an appropriate interpretation has been brought to the work and a corresponding genre applied.

Degree to which subject is developed and articulated.

Degree of appropriateness and excellence in drawing.

See the gradesheet and semester schedule for details.

Trips will be conducted according to the announced schedule and students are expected to be on time and attend all sessions. Each student is allowed two unexcused absences but will still be held accountable for the sites and material covered in his or her absence. For each additional unexcused absence, the final grade will be lowered by 5%.

Students are expected to wait for thirty minutes past the scheduled meeting time in the event that professor is late, after which they may disperse with no effect on their grade.

The purpose the grading is to provide students with a measure of their accomplishment as measured against the intentions of the course. Grades will be posted at intervals during the semester and will indicate performance according to the stated criteria of evaluation. Students are expected to use this system to monitor and adjust their performance and to seek additional support from the professor, as appropriate.

Evaluations will be of the student’s work, not the student’s effort. Students are expected to acquire knowledge and skill, not merely endeavor to do so. Consequently, it is possible, though unlikely, that a student could exert a considerable effort and still not pass the course. Furthermore, students will be measured against a common standard, meaning that students entering the course with lesser skill or knowledge may have to work harder to achieve the same grades as their more accomplished colleagues. Grades will be defined as follows:

7.1. A: Excellence in most areas of evaluation, high competence in others.

7.2. B: High Competence in most areas of evaluation, competence in others.

7.3. C: Fulfilled all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.)

7.4. D: Less than competent work in one or more areas of evaluation. One or more requirements lacking and/or sub-standard quality.
7.5. F: Substantially incomplete work and/or work of an unsatisfactory quality.

7.6. INCOMPLETE: Work in progress. The INCOMPLETE will be given only when students have fully and consistently applied themselves throughout the course and show promise of successfully completing the course requirements, but have not yet done so at the calendar close of the semester. According to University requirements, the Professor may allow an extension of up to 12 months to complete the work covered by an INCOMPLETE.

7.7. LATE WORK: Late work will be one or more grades lower than similar work completed on time, depending on the degree of lateness.

7.8. GRADING AND SUBJECTIVITY:

7.8.1. breakthrough factor: By stating the grading criteria, by delineating the weight accorded to each criterion, and by making regular evaluations available to the student, the professor endeavors to make the evaluation process as open and objective as possible. However an additional "breakthrough factor" will be applied to the final grade, the purpose of which is to reward students who demonstrate remarkable breakthrough in their work over the course of the term which may not be adequately rewarded in the "first week equals last" policy of the standard grading system. The breakthrough factor is an optional grade, intended to allow the professor to modify the final system grade by a half-letter, and thus is counted as 5% of the final grade. It is typically awarded to 15% of the course participants and is effective only in borderline situations.

7.9. ASSIGNMENT WEIGHTING: Grades for this course will be evenly weighted across the term: the first week's work will be approximately equivalent to the work of the last week. Consequently, it is beneficial to get off to a good start and to work consistently throughout the course. (The bias of this system supports a calculated amount of risk-taking, but not recklessness. The system rewards hard and consistent work and discourages procrastination. It is not possible to ruin, or save, one's course grade on any one project. The grade will reflect the whole semester's work.) The specific weighting of each project, along with the criteria of evaluation, can be found in the course gradesheet.

7.10. GRADERSHEETS: Grades will be posted on a gradesheet that shows the assignments, their respective weight, the criteria of evaluation, their respective weight, and each student's performance. Students will be identified by a unique personal identification number of nine digits (not starting with "0"). Students may change their identification number during the semester by submitting, privately and in writing, replacement numbers. It is the intention of this system to insure the anonymity of every student while allowing each to judge their performance relative to their colleagues. The degree of anonymity is thus under the control of the student.

Students who may not understand the gradesheet, or who take issue with the grades as posted, should consult with the professor within one week of the respective posting, after which time it will be agreed that students are in accord with the professor's evaluation.

8.0 LOGISTICS/STATISTICS:
OFFICE HOURS: Tuesdays afternoons by appointment.
OFFICE: Piano Nobile, Via Priavata Piaggio 14, Genova, Italia
PHONE: 010/272.5449
E-MAIL: miller1arch@COMPUSERVE.COM
CLASS MEETING PLACE:  To be announced with each trip. Tests will held in the Villa Dining Room. Sketchbooks will be submitted to the professor in his office at the indicated time and date.

9.0 SCHEDULE:

CLASS 4 WORKS:  27 January 14:30: Submit proposed list.

TESTS:  23 February 14:30; 26 April 14:30

SKETCHBOOK REVIEWS:  23 February 18:30; 23 March 14:30; 26 April 18:30

See the attached graphic schedule for dates of trips.

10.0 FIELD STUDIES II:  For students taking the advanced version of this course, the following changes apply to the course requirements:

10.1. WORKS OF SIGNIFICANCE:  Instead of being required to make one drawing of one hundred projects, you must make ten drawings of ten projects (of your choice; Class 1-4). The ten drawings must constitute a series or an integrated investigation and at least drawing in each set of ten must be exceptionally developed. This is not to say that it must take ten hours to draw (although that would be poetic), but it should be on that order of magnitude.

Submit your proposed list of projects on 27 January 14:30 (Class 4 due date) along with an explanation of the logic of your study. Also submit sample illustrations (by your or others) showing the direction you intend to pursue. You may submit up to 16 works, dropping 6 as you go. Studies in excess of the ten will count as extra credit—but this version of the course is not about quantity; quality is the goal.

10.2. SKETCHBOOK REVIEW:  You may, of course, keep sketchbooks that incorporate more than your ten works. Drawings of projects not included in the ten will count as extra credit.

The ten projects will constitute 80% of your grade and will be due as follows:

23 February 18:30:  4 projects due
23 March 14:30:  2 projects due
26 April 18:30:  4 projects due

10.3. TESTS:  There will be no tests for the advanced course.

end of syllabus