

Course Number and Title: ARCH 152 / Architectural Drawing II / 3.0 Credits

Instructor: Lauren Karwoski Magee

Contact: LKM@DREXEL.EDU

Website: www.thedraftedline/teaching

*“It is not the form that dictates the color, but the color that brings out the form.”  
- Hans Hofmann*

**PROJECT 3: Materiality and Color**

All materials have innate colors that are owed to the chemical or biological make-up of their composition. Although we can apply paint, finishes and other surface treatments, we can also elect to celebrate the material honestly – and thereby, its inherent color – and compose with it on its own terms.

The weathering of applied color and material together can also result in interesting compositions. At some point in their lifespan, objects that have withstood the environment (outdoor or indoor, rainfall or human touch) begin to show wear and time. Color and material are often transformed in unanticipated and compelling ways when this occurs.

**Assignment 1, Begin in-class, Week 7, due 2/23/10 (Section 1) or 2/25/10 (Section 2)**

Begin this assignment in class, selecting from the objects brought by your instructor. Use your knowledge of color mixing combined with the effects of light and shade to accurately draw the object you have selected from multiple vanishing points. Draw its shadow as well. Create a color palette on the side or bottom of your page that helps you select the appropriate colors.

Build up this drawing through rendering, not through linework. Do not begin with an outline of the object – instead, begin by using rendering to construct the forms you observe (planes, edges, solids, voids). Always use combinations of colors rather than single colors on their own – remember, material color is complex.

Select a new object of similar complexity to study this week. Create a two—page sketchbook spread that explores the object from at least 4 vantage points, with interesting lighting (use an incandescent desk lamp to achieve direct lighting conditions). Zoom in closely on the object to reveal materiality, texture and color complexity. Include a color palette along the edge of the pages, plus freehand-lettered notes about your observations.

Scan these two pages *in their entirety*, scanning in pieces and combining the scans if necessary. Scan at 300dpi and entitle the images YourName\_P3A1\_Page#. Save new versions of these images at 72 dpi and post them on your journal. Upload both versions to AW Storage.

Also due next week: Review the following in Color Drawing, “Color Drawing for Communication”  
Chapter 3, Technique: pp. 53-56 Color Washes; pp. 66-70 Modifying Colors  
Chapter 4, Elements, Materials and Finishes: pp. 99 – 269, focusing on areas that apply to rendering in color in an exterior context in elevation and site plan  
Chapter 5, Scale Elements: 271-281