

Unit : Let's be Architects

by Monique Martin Georges Vanier School

Unit Vocabulary - used in each architecture lesson

Arch- a curved structure that spans an open space and supports a load.

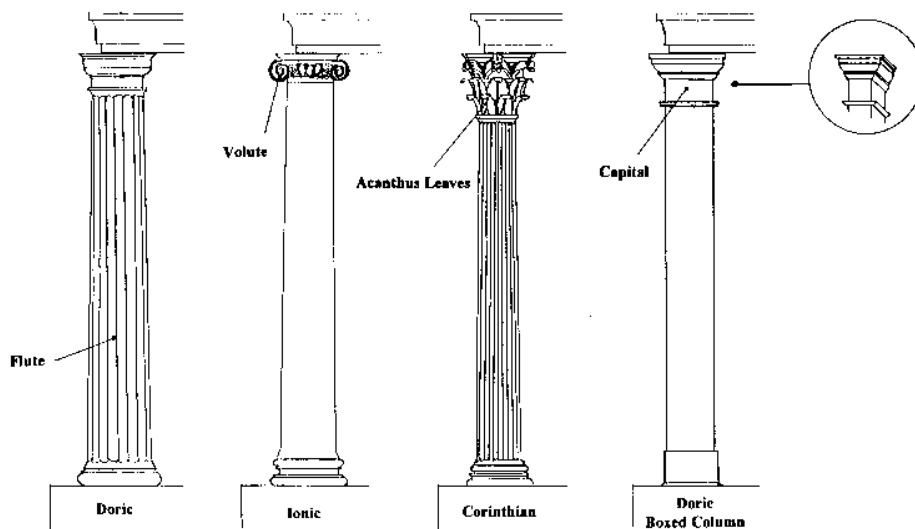
Keystone - The wedge-shaped stone at the top of an arch that locks its parts together. A central supporting element

Facade- The face of a building.

Column **Ionic**

Doric

Corinthian



Spire - The pointed tip of something that tapers upward, as a steeple.

Rose Window - The round shaped window found on the fronts of churches. It often has many pie shaped parts when seen together look like a circle.

Skyline - an outline seen against the sky.

Texture Towns

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Materials

- Braille paper- can be found by contacting the CNIB or the libraries that get the newsletter from the CNIB. If braille paper is not available any rough surface at school (ex. wall tiles) will create the desired effect
- tinfoil
- block tempera paint
- crayons
- liquid tempera paint
- drawing paper
- A&E video “*American Castles*” (list of times www.AandE.com/class or www.cablededucation.ca)

Biography of Frank Lloyd Wright

A brilliant psychologist, Frank Lloyd Wright, became the spokesman for American architecture around the world. He understood human needs and administered to them through his work. Above all he sought repose, a restful environment free of tension which catered to the mental health and happiness of the indweller. Born in Richland Center, Wisconsin, in 1890, Wright not only influenced this area with his Prairie Style architecture, but expanded to Los Angeles, Phoenix, New York, and eventually beyond the boundaries of the United States.

Wright conceived of the interior space in terms of rooms overlapping and interpenetrating--often at the corners. Use areas were defined by screening devices and subtle changes in ceiling heights. For Wright, spaces were defined rather than enclosed, and use was relative to the individual rather than absolute.

Until the outbreak of war in 1914, Wright continually evolved the prairie house toward greater abstraction in Oak Park, near Chicago. Roofs and balconies gradually became flat, hovering slabs, and a geometric interplay between verticals and horizontals replaced an emphasis upon wall. Even his non-residential work reflected this development: the Larkin Administration Building and Unity Temple reiterated geometric shapes and the uselessness of a visible roof.

In the 1920s in Los Angeles, Wright continued to develop his architectural vocabulary with cast blocks of concrete. Especially of note are the residences known as the Hollyhock House for Adine Barnsdall, the Freeman House, and the Ennis-Brown House in Griffith Park. Each house has its own distinctive signature block design, a natural form reduced to pure geometry.

In 1936 he designed and built both Fallingwater in Connecticut and the Johnson Administration building. Near Phoenix, Arizona, he built Taliesin West as a winter retreat. His last project during his long and illustrious life was

the Guggenheim Museum in Manhattan. A circular spiral of a building, the Guggenheim became an icon of New York architecture.

Taken From: <http://www.usc.edu/dept/architecture/shulman/architects/wright/>

Procedure

1. Introduce the architecture of Frank Lloyd Wright by watching the video on his work available for taping from Cable in the Classroom.
2. Discuss the work of Frank Lloyd Wright and find the interesting shapes found in his buildings.
3. Look through books to see various types of architecture from Classical to Modern.
4. Draw and discuss three types of columns (Doric, Ionic, Corinthian)
5. Explain the term skyline.

Project A

Braille buildings

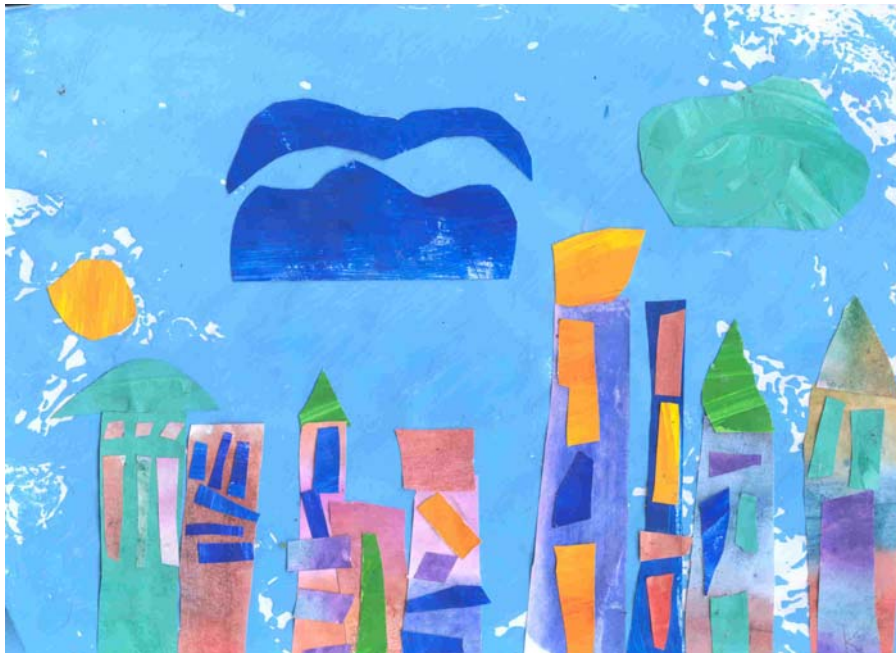
1. Create a background sky for the skyline that they will create in one of three ways. - Do a wash (wet a paper and apply wet paint to that a paper and let the or
- create a splatter sky like fireworks by using a toothbrush
-Create a very textured sky by crinkling a sheet of tinfoil, unfold the tinfoil. The tinfoil should be quite flat. Paint on it with liquid tempera paint (thickly). Lay a sheet of drawing paper over top of the paint and rub.
2. Using the braille paper mark out various shapes of buildings. The irregular bumps on the ends of sentences lends itself to the building shapes.
3. Using crayon draw windows and doors.
4. Do a rubbing of the remainder of the braille paper to accentuate the texture.
5. Cut out the building shapes. Glue on the previously painted sky and title.

Tommy's



Project B

1. Create the backgrounds in the same manner as project #1.
2. Paint large sheets of paper with any paint or any method that makes texture. Cover the entire sheet in one colour or a combination of colours. (Think Leo Leoni)
3. Let the papers dry.
4. Have the children cut out interesting building shapes from the coloured texture paper. Be sure that they have a variety of shapes, sizes, windows and maybe even some columns included. They can use crayon or marker to emphasize columns and windows. Overlapping the buildings adds to the perspective.
5. Glue the buildings on the background and title.



Resources

Brimber, Christiane. Introducing Castles. Young Library: East Sussex, 1989

Fragher, Benjiman. The Illustrated History of Architecture. Aventinum:Prague, 1994.

Howarth, Era. Crash Course in Architecture. Doubleday: Toronto, 1990

Moss, Miriam. Forts and Castles. Raintree: Austin, 1994.

Parker, Steve. What's Inside Buildings? Simon and Schuster: Herfordshire, 1993.

Wilkinson, Philip. Amazing Buildings. Dorling Kindersley: Richmond Hill, 1993.

Van Zandt, Eleanor. Architecture. Wayland: East Sussex, 1989.

Architects without a Brush Painting with Cardboard

by Monique Martin Georges Vanier School

Materials

- Chunks of cardboard (matt board works best) all sizes
- Pizza box lids
- Liquid tempera paint all colours placed in large areas on the lid of a pizza box. (I found its was the best for access to the paint and for clean up)
- Large Bristol board sheets
- A &E Video - *American Castle's: The Canadian* (list of times www.AandE.com/class or www.cablededucation.ca)

Procedure

1. Watch sections of the video discussing the architecture that they see and what interesting shapes or features are within the architecture.
2. Demonstrate the various ways in which to make shapes using a piece of cardboard. See examples below.
3. Have the children draw a building on their paper, reminding them about arches, windows shapes and roof shapes. It is recommended the children have access to photos of various buildings.
4. The children use the chunks of cardboard to create their pieces. The buildings should be simple and large to ensure success. Encourage them to do the sky first as the darker colours for the buildings can cover up any errors.
5. Clean up is really easy. Place all pieces of cardboard on the pizza lid and throw it out. (I love it!)





Resources

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Cathedral Facades

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Materials

- Foam Core used for mounting prints. (scrap pieces are available from framing places) Cut the foam core into long narrow strips.
- Rose window patterns copied on white tag (included)
- pencil crayons
- fine tipped roller ball pens
- glue guns
- white glue
- Foam core cut in large right angle triangles
- A&E video - Michelangelo Artist and Man (Due to air on A&E on November 23. list of times www.AandE.com/class or www.cablededucation.ca)

Procedure

1. Have the children trace a pattern for their cathedral on scrap paper. The cathedral can be any different shapes. (See diagrams) However, the rose window must fit nicely on to the facade. Facade is a key word in this lesson.

2. The children select pieces of precut foam core and lay it into the existing plan with the narrow side up. see diagram All pieces must be lined up on what will be the bottom of the cathedral.

3. The students can glue it together using white glue if they are young or with glue guns if they are older. If using white glue you may need to use masking tape to hold the structure together while it dries. It seems that they work slowly enough that it dries effectively.

4. When it is dry the side pieces (triangles) will be glued in place to hold it up. (see diagram)

5. The front doors of the cathedral can then be created using scraps of foam core and glue. The keyword here to be introduced is keystone. A keystone is the final stone on the top of the arch that equally distributes the weight of the other stones so that an arch can stand. I had the children create the arches for the doorways using brick like shapes and a keystone.

6. The next keyword to be introduced is Rose Window. The pattern included is a basic shape for a rose window. Rose windows are often found on the facades of large churches. They may make more intricate designs within the pattern using the roller ball fine tip pens. They can then add the colour of the stained glass with pencil crayon.

7. Glue the rose window on and do any other decorating they desire. Ex. sculptures, columns and doors.

8. Title their church.

Resources

Brimber, Christiane. Introducing Castles. Young Library: East Sussex, 1989

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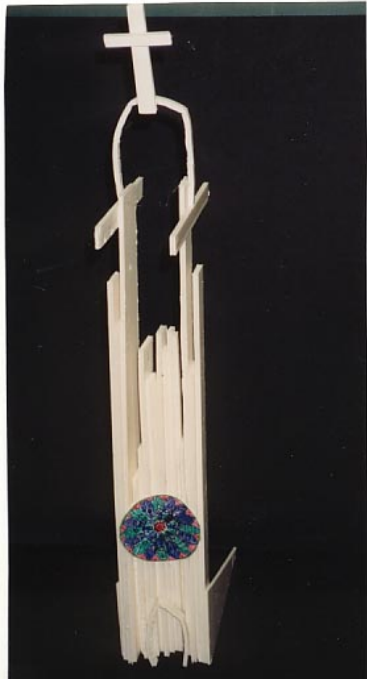
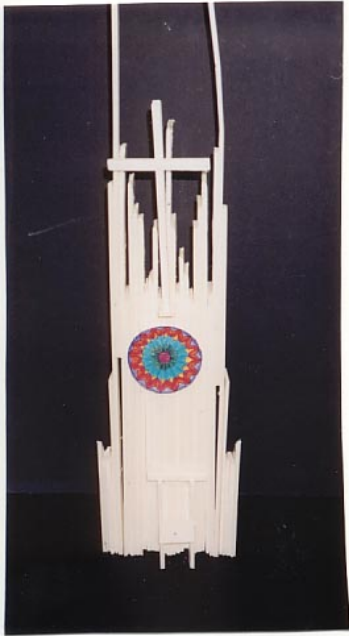
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Project #5

Prints with no Mess

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Materials

- New Styrofoam meat trays
- Water soluble markers
- sponges
- bond paper
- A & E video *Andy Warhol* (list of times www.AandE.com/class or www.cablededucation.ca Next air date November 22)

Biography of Andy Warhol

Andy Warhol began his extraordinary career as a commercial illustrator, developing ads for the I. Miller Department store in New York. His first exhibition was in 1962, at the Ferus Gallery in Los Angeles which showed all 32 of his Campbell's Soup Can renditions. Born in Pittsburgh in 1928 as Andrew Warhola, Andy Warhol came to represent more than just the American condition. He became pivotal in the evolution of artistic production in relationship to mainstream mass-produced culture and commercialism.

The founder and most influential figure of the Pop Art movement, Warhol received his training in graphic design from the Carnegie Institute of Technology in 1949. He then moved to New York City to begin his career as a commercial artist where he gained phenomenal success. By 1955, Warhol was the most successful and most-influential commercial artist in New York.

Andy's career took flight when he produced the first of his window displays using enlarged comic strip images. Characters such as Superman and Popeye were among the popular images he incorporated into designer fashion. Needless to say, his department store windows drew a lot of attention and Warhol garnered a reputation for the extreme. One of Warhol's most important developments was his use of enlarged photographic images which were silk screened directly onto canvas and/or paper. This technique enabled him to produce quickly and cheaply a series of mass-media images that he marketed to the public. Iconographic objects such as Soup Cans, U.S. Dollar Bills, Coca-Cola Bottles, as well as the various faces of celebrities and politicians became highly sought after by art aficionados.

In the late 1960s, Warhol experimented with the medium of film exploring such rhetorical topics as time, boredom, and repetition. He founded *inter/VIEW* magazine in 1969 (later changed to *Interview* in 1971), published 'The Philosophy of Andy Warhol: From A to B and Back Again' and continued to produce silkscreens until his death in 1987.

Procedure

1. Children can view sections of the video about Andy Warhol. The artist used the new method of printmaking to change art from the unattainable to the readily available. Prints allow artist to reach a wider audience more cheaply and more easily than with individually painted pieces.
2. After an introduction to printmaking I continued with the theme of architecture.
3. The children created buildings, skylines, columns or stained glass windows on the Styrofoam by dragging a pencil on it. Anywhere that the Styrofoam is marked will become white in the final print. It is important to drag the pencil and not push it.
4. The children colour the plate (that which creates the print) with marker. All areas are covered.
5. A piece of bond paper is evenly dampened using a sponge. For young children I do this step.
6. The Styrofoam plate is placed on the table. The wet paper, wet side down, is placed on top of the Styrofoam plate.
7. The student rubs with a fist and finger and the image will transfer and this is visible through the paper.
8. Remove the paper and re-ink the plate to make a second print. They can change the colours of the print on the second run.



Resources

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