

Building Practice Directions

why

Vector images retain their quality if used as an icon on a phone or on the side of an airplane. Being mathematical calculations and not pixels, vectors can adjust to any size. This makes them one of the most valuable digital tools in a designer's toolbox. Every brand identity should start with a vector logo for this reason. Vectors can be rasterized to take advantage of brush tools in programs like Photoshop when needed, and at the size needed, for the best quality. The work produced in this practice will look beautiful at 4 inches on a greeting card, as a 2-inch web graphic, on a 4-foot poster paper, or enlarged 600 percent for a 50+ inch digital screen. All four channels could be utilized for a client at one time for a conference or product launch.

how

Think about how the building is constructed. Look at it from the point of view of a contractor. What needs to be built first? Draw the basic structure first. The walls and roof come first, windows and doors next, and the complicated details come last. Like the Cannon, practicing the basics first will help build a foundation for the complicated work at the end. More practice and more problems solved will always improve your skills. Keep in mind there is a deadline, and this is a big project. The rubric states the building must look done. There must be no holes, huge negative spaces or questions as to how things connect. DO NOT try to draw every single tiny detail. Once the basic building is constructed, think about what details are needed to BEST tell the story. Where is the focal point? Should the details be there?

First find all the perspectives located on the image. Are there one, two, or three perspectives? It may look easy to try a one-point perspective, but it's not. It is hard to capture a perfect (and usable) one-point perspective. It would need to line up perfectly on an X and Y axis. Three-point perspectives work well for this practice. Set up all perspectives required to tell the story of the building. They can all be on the perspective layer, or a properly named layer can be set up for each one. See perspective on how to create perspective guides.

Use varied stroke weights (line quality) to give the building depth and texture. Think about where the light source is coming from and how highlights and shadows fall. This is the visual language telling the story. Start with the lightest line first (no less than .125 stroke weight) and then create a palette of stroke weights that have enough contrast to give the building depth. DO THIS FIRST. Trust me on this one. Creating the palette of stroke weights first will save a great deal of time. Once there is a palette, it becomes natural to apply the right stroke weight. Finishing the drawing and going back to change all the stroke weights will create much more work and take a great deal more time. The illustration MUST have proper line quality. Varied stroke weights provide contrast. Details without line quality will make a flat illustration. This practice must illustrate depth and detail. Stroke weights produce a 3D effect and can indicate colors and materials. Thin stroke weights can signify metal with light bouncing off it (library sample) or layering thick and thin strokes can indicate color stripes in an awning.

Remember aligning the circles for the Cannon Practice? It was about keeping the negative space between the circles even. Keep in mind during the Building Practice how the negative space appears in the image and what the illustration needs to say. Space will shrink or grow during sizing of an image. This is a key element in designing logos or icons. Remember the Google search for logos with positive and negative space? Always remember to enlarge or reduce the drawing back to 100 percent to see how the negative space is working. Space reduces as it gets smaller. Sometimes to say there are blinds in the window, the blinds need to be made bigger than what the image shows. Keep in mind this is a story that is being told

and not just replicating the image. The image is only a guide. There will be parts of the image that are hard to see or do not make sense. This is where critical thinking and problem solving come in.

Starting the building will be hard, but you will reach a point, just like you did with the cannon where you will say "I got this!" and be incredibly proud of yourself. Warning: this practice requires a good deal of time. But when you are done you will have valuable skills and the evidence to prove them. Plan ahead. Space it out but work diligently on this. This is not a project that can be done the day, or even a week, before it is due.

Do not hesitate to contact the professor if you become discouraged. Many before you have survived the building to create something you will be extremely proud of not to mention having a piece of work that will prove to employers just what you are capable of doing!

Setting-up the File

1. Create a folder in a cloud and name it Building.
2. Create a print, 8.5 x 11-inch (portrait or landscape depending on your building) Illustrator file. Save this file to the JMC 241 Building folder. At this time also place the image of the building in the JMC 241 Building folder. Make sure to have both files in the same folder and in the cloud.
3. Create 3 layers. Name the first layer Building; name the second layer Perspective; and name the 3rd layer what you feel works best for you for it will be one of several draw layers you will need. Think back to the layers lesson and how layers can be used to make the work easier. Separating parts of the building into layers so that they can be lock or hidden will help make the work easier when confronted with detailed or complex situations. Thinking about how to draw the building is a key part of the creative problem solving in this practice. Understanding how to complete the time consuming and repetitive parts of the work quicker is a bonus! Employers love efficiency!
4. Bring the building photo, the one selected in critique from your Building Photo Practice into the first layer named Building. Size, rotate and crop until you achieve the best composition.
5. Select the building photo and apply a transparency until the desired lightness is achieved. Make it dark enough to see but light enough to see the black lines that will be drawn over it in the other layers. You can use whatever colors that work best for you, but the illustration that is submitted must be black lines only.
6. Lock the Building layer. Make sure to keep this layer locked. If the building image is moved after the drawing begins it is painful to try and line the work back up. If you find that your image keeps moving as you are working in the other layers, go back and make sure the building layer is locked. Learn to check that you are working in the correct layer. The bottom building layer is only to have the photo. The perspective layer is only to have the perspective guides. How to create and use perspective layer will come latter. Keep all the drawing to the layers created for drawing. It does not matter how many draw layers there are but having several makes finding, locking and hiding parts incredibly easier.
7. Save this file. Save the file, to the JMC 241 Folder in the cloud with your last name, first name, middle initial and the word Building. Add no spaces or special characters. (file name sample: IngersollChrisRBuilding). Make sure to save it as an Adobe Illustrator file .ai, this is normally the default but check just in case. Also, be sure to check the Include Linked Files. This will embed your building image and make it possible to move the file without the image.

Doing this makes the file larger. There are times it is better not to do this. For this practice do link the file.

Get use to using the (Command S or Save) key board command often as the work progresses. If something goes wrong, the program will save the work done to the last (Command S or Save). Getting up from the computer - Command S. Professor is approaching to look at the file - Command S. Just finished a part – Command S. Ten minutes or so went by – Command S. Remembering to Save often can prevent a big heart ache that comes from redoing lost work.

support materials

[buildingsample.pdf](#)

BACK UP the work in 2 places with one always being in a cloud. **SAVE OFTEN** (command S) as the document is being worked on.

Submit on the date due both the **.ai (Illustrator) file with your photo linked** and a **PDF with the photo hidden (layers)**. Download one at a time and wait for conformation that all is loaded. It takes time for the files to load. It is best to submit on as fast of an internet connection as possible.

Objectives

What **audience**; with what **behavior**; under what **condition**; to what **degree**.

Upon successful completion of this practice a **student** will be able to: **independently assess** the parameters of time, tools and process appraisal needed to complete of a **professional** design project. (Bloom: Evaluating) Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria. Software level: intermediate to proficient.

Upon successful completion of this practice a **student** will be able to: **independently evaluate** and **create** a vector product **at, or near, publishing quality**. (Bloom: Creating) Compile information together in a different way by combining elements in a new pattern or proposing alternative solutions. Software level: intermediate to proficient.

Upon successful completion of this practice a **student** will be able to: **independently and collaboratively solve** design problems confronted during the production of a **professional** design project. (Bloom: Applying) Solve problems to new situations by applying acquired knowledge, facts, techniques and rules in a different way. Software level: intermediate to proficient.

Upon successful completion of this practice a **student** will be able to: **independently select** and **utilize** specialized tools during the production of a unique **professional** design project. (Bloom: Evaluating + Applying) Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria. Solve problems to new situations by applying acquired knowledge, facts, techniques and rules in a different way. Software level: intermediate to proficient.

Design related soft skills in this practiced: openness to feedback, initiative, meeting deadlines, creative problem-solving, time management, flexibility, learning from mistakes, observation, innovative mindset, critical thinking, perseverance and grit.

Design related hard skills in this practiced: digital design tool Adobe Illustrator, digital asset management, vector graphic creation, intermediate to proficient information design, tangible evidence of intermediate to proficient software and design skills.

Practice level: Potential portfolio inclusion.

Building Push Directions (optional practice)

why

Professional work goes through many critiques before it is approved for publication. Team, collaborator, expert, consumer or user feedback is highly advised for this stage of the production process. Fresh eyes see things that begin to be overlooked. There is a need to evaluate the feedback based on professional standards, market or communication objectives and design criteria. Clients know their business better than anyone else and it is wise to take their feedback seriously. Sometimes, people can be bias to favorite colors or other personal likes and dislikes. It is the designer's responsibility to evaluate the suggestions made through critique and apply what is needed to best meet the objectives of the project. Independently selecting to put work through critique, and improving that work through critique, creates great work.

how

Form a critique team of class colleagues to meet either in person or virtually. Virtual tools such as Blackboard Collaborate, Mural, Zoom and Microsoft Teams provide not only tools to bring people together, but to share your Illustrator file for markup. Take the information gleaned from the critique and the feedback provided by the professor to push the work to the best level possible. Submit the best pushed file. Files from the push will be considered for inclusion in the end of course show.

Objectives

What **audience**; with what **behavior**; under what **condition**; to what **degree**.

Upon successful completion of this practice a **student** will be able to: **independently** and **collaboratively measure** critique feedback and **select** elements of critique to improve a **professional** design project. (Bloom: Evaluating + Applying) Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria. Solve problems to new situations by applying acquired knowledge, facts, techniques and rules in a different way. Software level: intermediate to proficient

Design related soft skills in this practiced: openness to feedback, initiative, meeting deadlines, creative problem-solving, time management, flexibility, observation, innovative mindset, critical thinking, perseverance and grit.

Design related hard skills in this practiced: digital design tools Adobe Illustrator, Adobe Acrobat, basic print and digital publishing production, digital asset management, vector graphic creation, basic information design, critiquing, tangible evidence of basic software and design skills.

Practice level: Portfolio inclusion. Public show consideration.