

QUICK START GUIDE

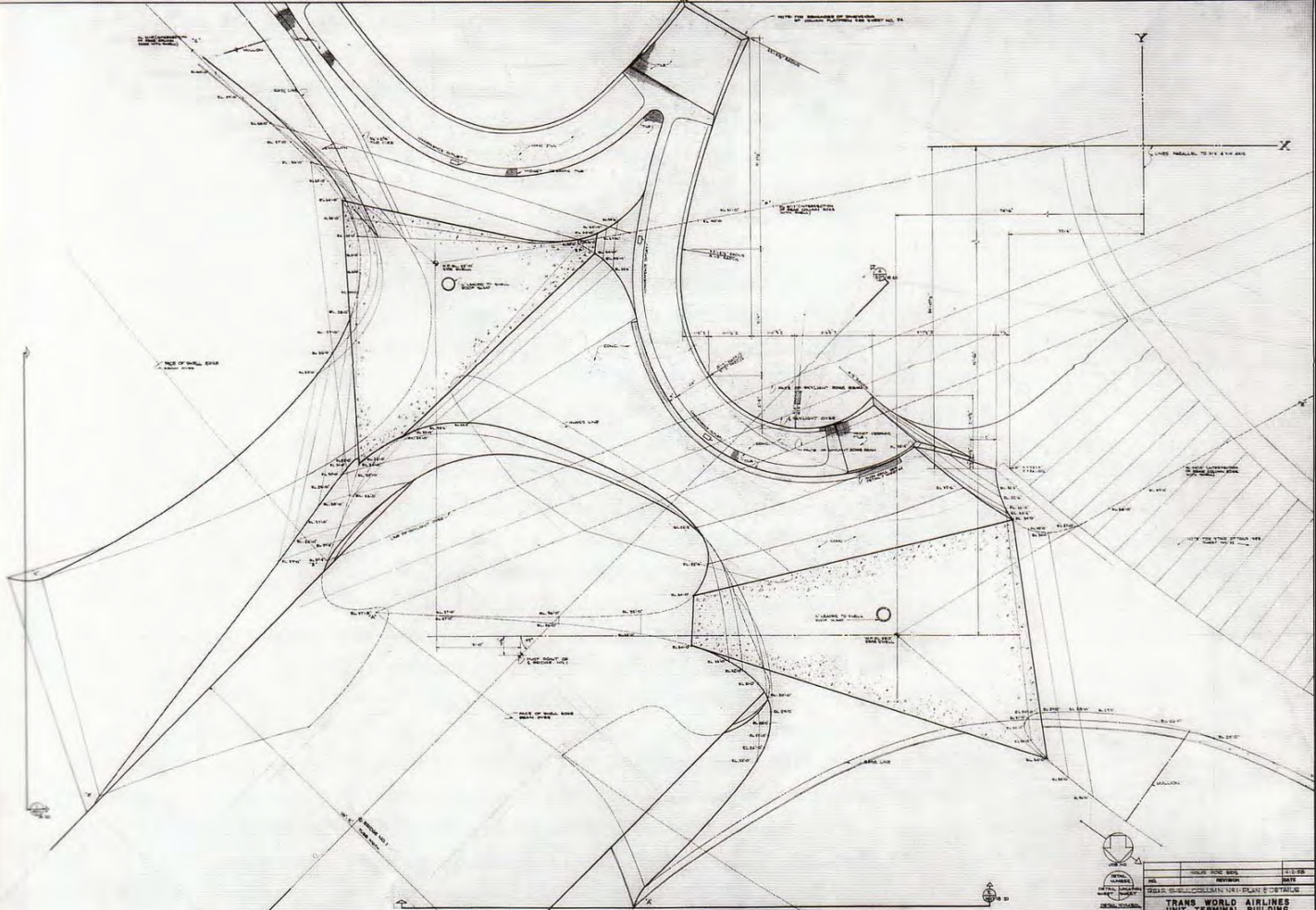
If you cannot read this, you are sitting too far away.

Log in to your computer: Use your andrew id info (same as your email for CMU).

Find a browser, and open your andrew email. Please have a look through the course files and take the survey that was sent.

(You may not have access to the server yet - I will review how to access tomorrow/Wednesday after I receive confirmation that everyone has access to SoA computing resources.)

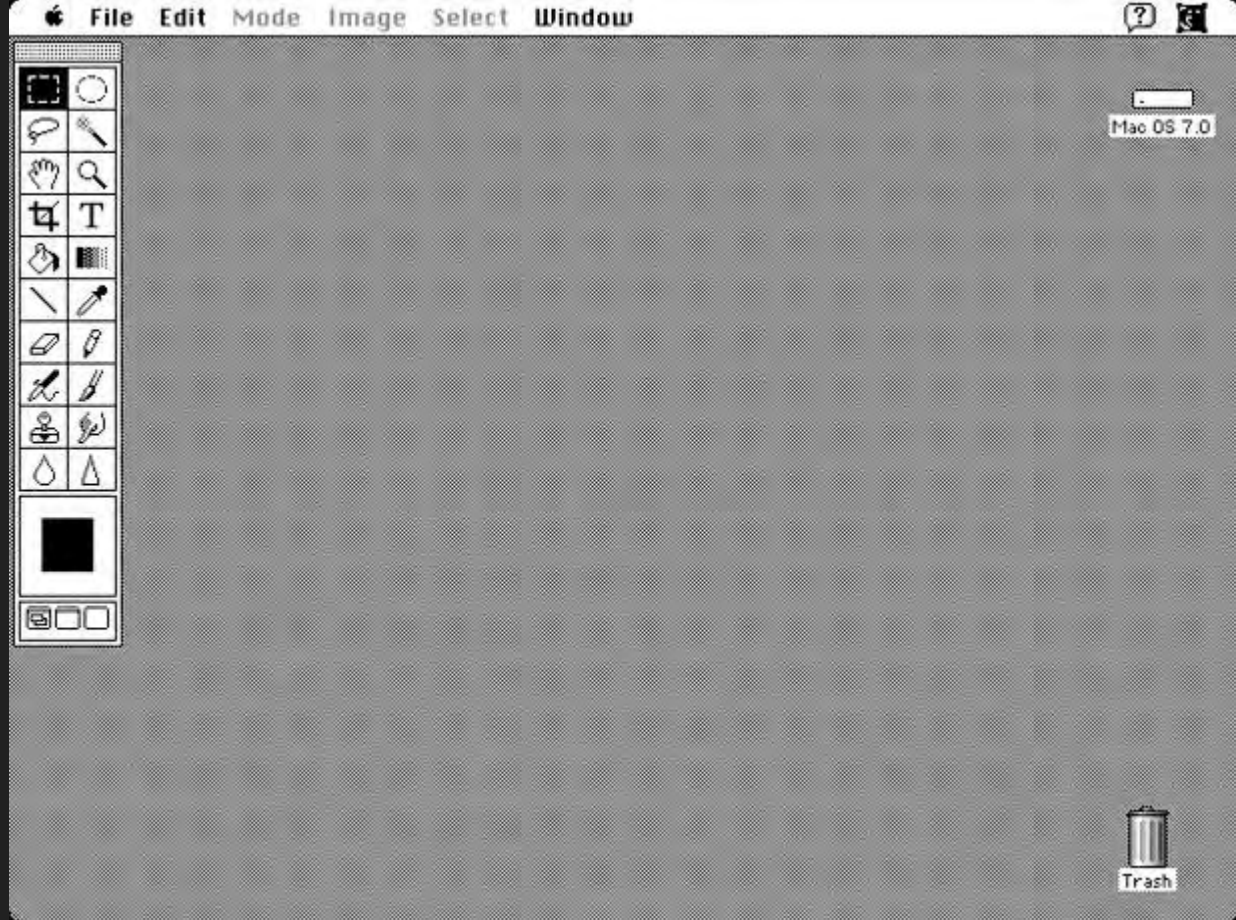
If you have NOT received an email from taperry@andrew.cmu.edu, please come up to the front of the room so we can resolve the issue.



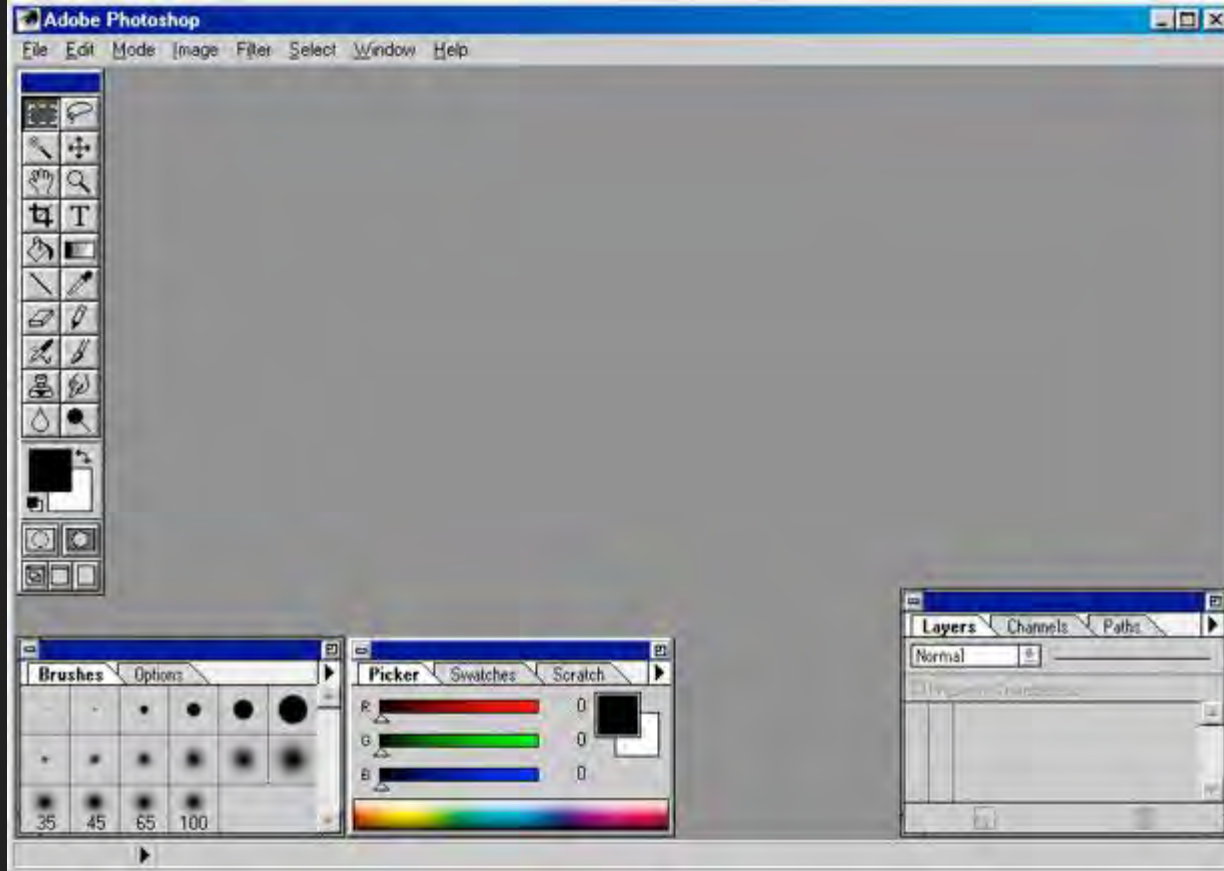
REAR COLUMN PLAN ELEVATION 1/4"

	DATE	12/15/58
	BY	REVISION
	REAR COLUMN PLAN ELEVATION 1/4"	
	TRANS WORLD AIRLINES UNIT TERMINAL BUILDING	
NEW YORK INTERNATIONAL AIRPORT		
REO SAARINEN ARCHITECT		
300 FIFTH AVENUE, NEW YORK 1, N.Y.		
1/4"	1/4" = 1'-0"	18
58-107	8805	

PHOTOSHOP

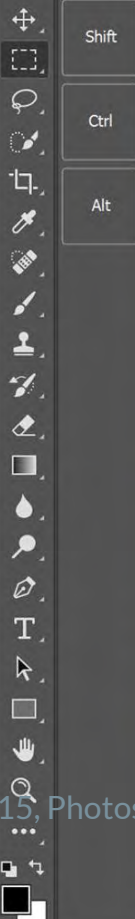


1990, Photoshop 1.0



1994, Photoshop 3.0

DSC01740.ARW @ 50% (RGB/16*)



Color Swatches

Libraries Adjustments Styles



Layers Channels Paths

Kind Normal Opacity: 100% Lock: Fill: 100% Background

2015, Photoshop CC2015

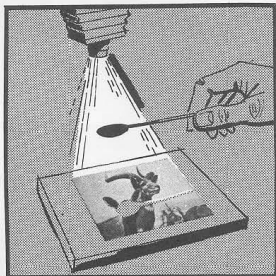


Made in U.S.A.

DODGING KIT INSTRUCTIONS

Dodging

Simply means placing an obstacle in the path of the enlarger light so that less light hits a certain section of the paper. This results in such a section becoming lighter. Look at the deer on the left. Definitely too dark. Should we make a lighter print the deer on the right will be too light. Solution: Make a test strip of just the dark deer to find the correct exposure. We gave the first print on the right an overall exposure of 30 seconds and on making a test, found that the darker deer required only 20 seconds. In making the larger print we "dodged" the left deer for 10 seconds and thereby obtained the proper results for both animals.



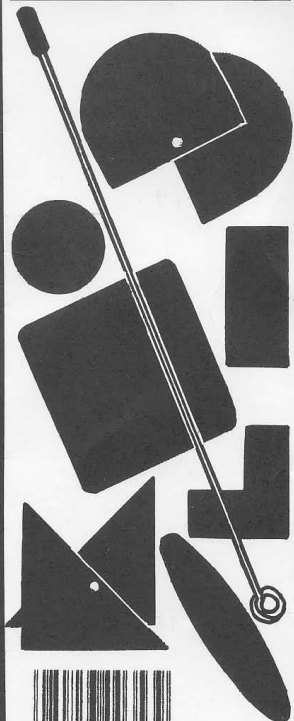
NOTE: In use the dodger must be kept in constant motion. The filter should be moved up and down and the wire handle should be moved side to side, otherwise shadows from the dodger will result.

TESTRITE INSTRUMENT CO., INC.
132 MONROE STREET - NEWARK, N.J. 07102

Made in U.S.A.

No. DG

Testrite® DODGING KIT FOR ENLARGING

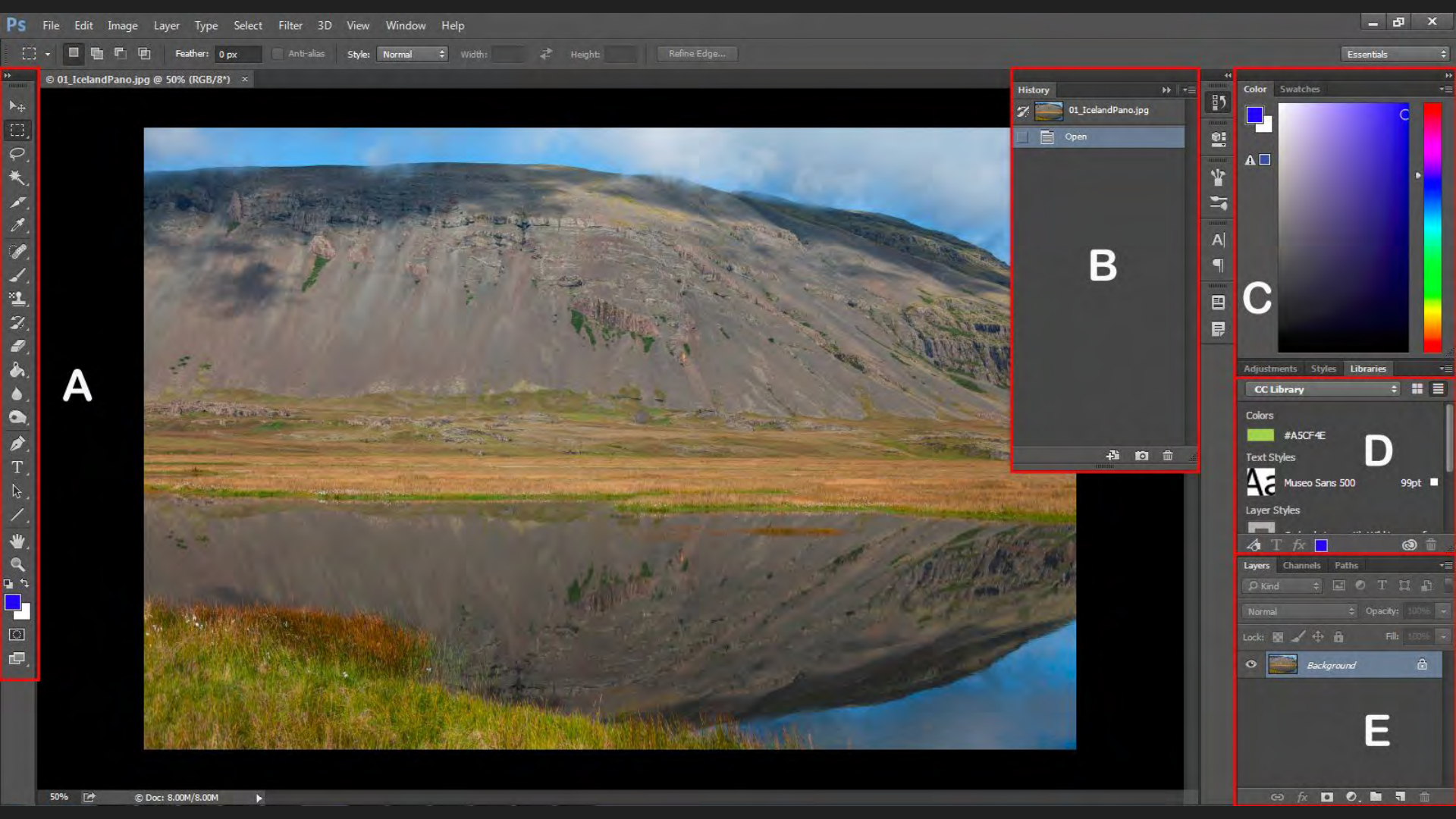


[https://www.youtube.com/
watch?v=_2mQsUlc97E](https://www.youtube.com/watch?v=_2mQsUlc97E)



Dennis Stock's famous image of James Dean in Times Square, marked with Pablo Inirio's printing notations.

PHOTOSHOP UI



A

B

C

D

E

Tools Panel Overview



A Selection tools

- Move (V)*
- Rectangular Marquee (M)
- Elliptical Marquee (M)
- Single Column Marquee
- Single Row Marquee
- Lasso (L)
- Polygonal Lasso (L)
- Magnetic Lasso (L)
- Quick Selection (W)
- Magic Wand (W)

B Crop and Slice tools

- Crop (C)
- Perspective Crop (C)
- Slice (C)
- Slice Select (C)

C Measuring tools

- Eyedropper (I)
- 3D Material Eyedropper (I)
- Color Sampler (I)
- Ruler (I)
- Note (I)
- Count (I)

D Retouching tools

- Spot Healing Brush (J)
- Healing Brush (J)
- Patch (J)
- Content Aware
- Red Eye (J)
- Clone Stamp (S)
- Pattern Stamp (S)

- Eraser (E)
- Background Eraser (E)
- Magic Eraser (E)

- Blur
- Sharpen
- Smudge

- Dodge (O)
- Burn (O)
- Sponge (O)

E Painting tools

- Brush (B)
- Pencil (B)
- Color Replacement (B)
- Mixer Brush (B)

- History Brush (Y)
- Art History Brush (Y)

- Gradient (G)
- Paint Bucket (G)
- 3D Material Drop

F Drawing and type tools

- Pen (P)
- Freeform Pen (P)
- Add Anchor Point
- Delete Anchor Point
- Convert Point

- Horizontal Type (T)
- Vertical Type (T)
- Horizontal Type Mask (T)
- Vertical Type Mask (T)

- Path Selection (A)
- Direct Selection (A)

- Rectangle (U)
- Rounded Rectangle (U)
- Ellipse (U)
- Polygon (U)
- Line (U)
- Custom Shape (U)

G Navigation tool

- Hand (H)
- Rotate View (R)
- Zoom (Z)



The Magic Eraser tool erases solid-colored areas to transparency with a single click.



The Blur tool blurs hard edges in an image.



The Sharpen tool sharpens soft edges in an image.



The Smudge tool smudges data in an image.



The Dodge tool lightens areas in an image.



The Burn tool darkens areas in an image.



The Sponge tool changes the color saturation of an area.



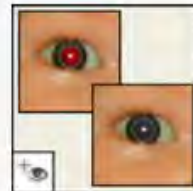
The Spot Healing Brush tool removes blemishes and objects.



The Healing Brush tool paints with a sample or pattern to repair imperfections in a image.



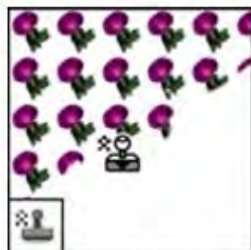
The Patch tool repairs imperfections in a selected area of an image using a sample or pattern.



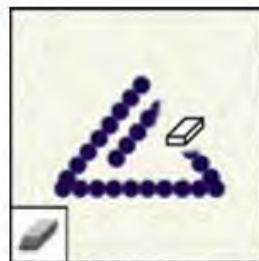
The Red Eye tool removes the red reflection caused by a flash.



The Clone Stamp tool paints with a sample of an image.



The Pattern Stamp tool paints with part of an image as a pattern.



The Eraser tool erases pixels and restores parts of an image to a previously saved state.



The Background Eraser tool erases areas to transparency by dragging.



The marquee tools make rectangular, elliptical, single row, and single column selections.



The Move tool moves selections, layers, and guides.



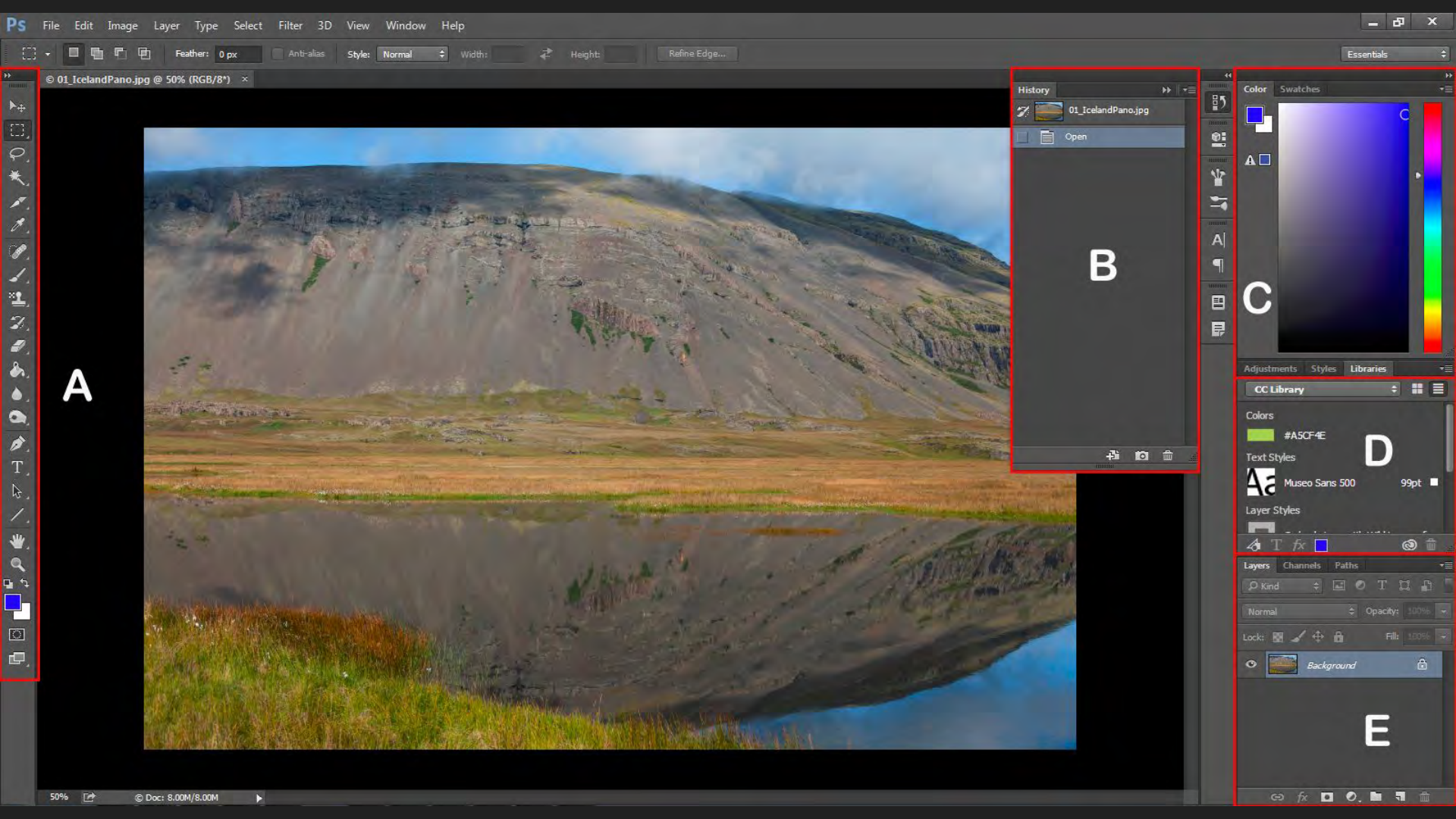
The lasso tools make freehand, polygonal (straight-edged), and magnetic (snap-to) selections.



The Quick Selection tool lets you quickly "paint" a selection using an adjustable round brush tip.



The Magic Wand tool selects similarly colored areas.



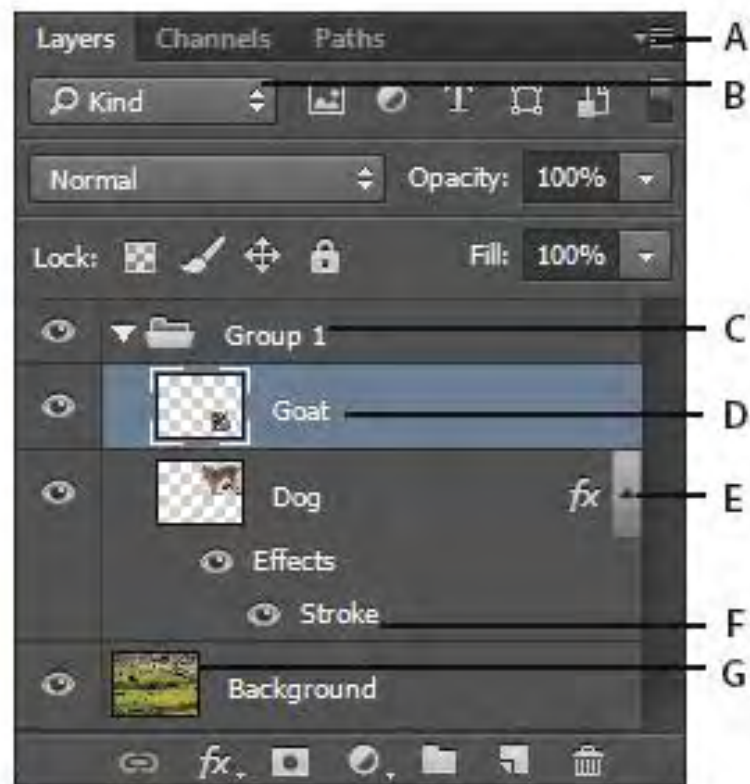
A

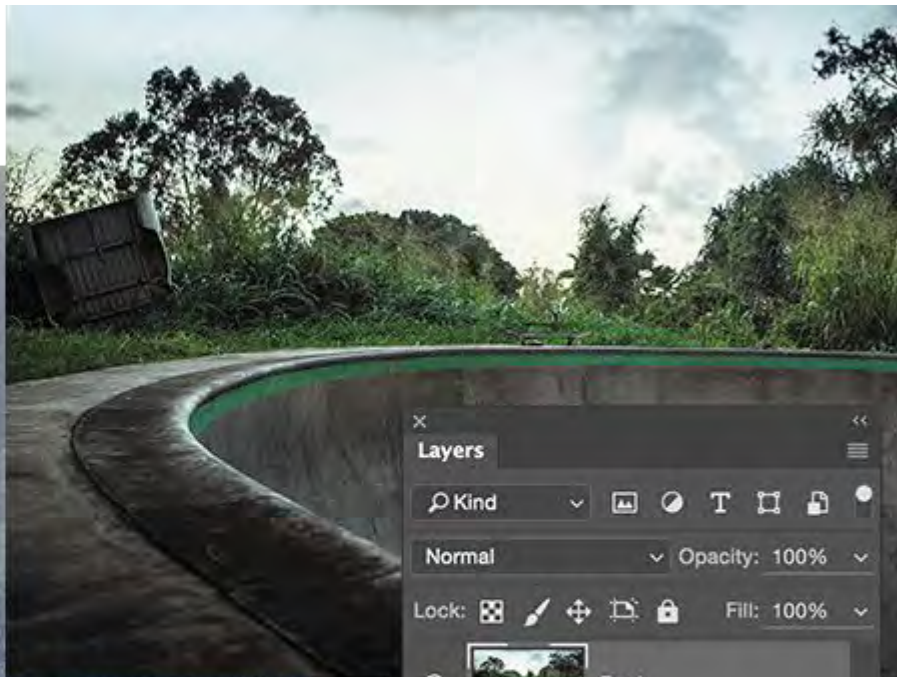
B

C

D

E





Layers

Kind

Normal Opacity: 100%

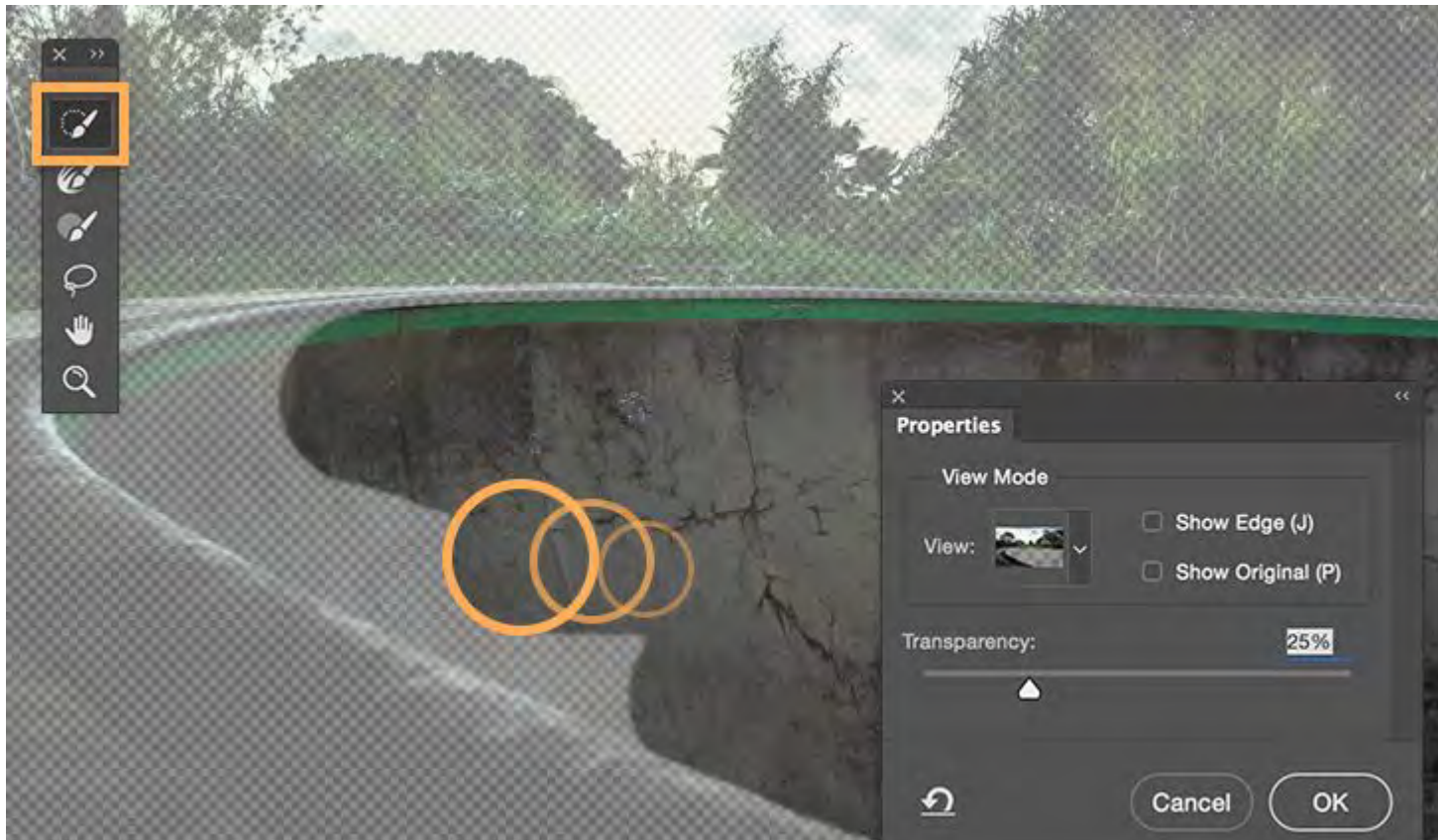
Lock: Fill: 100%

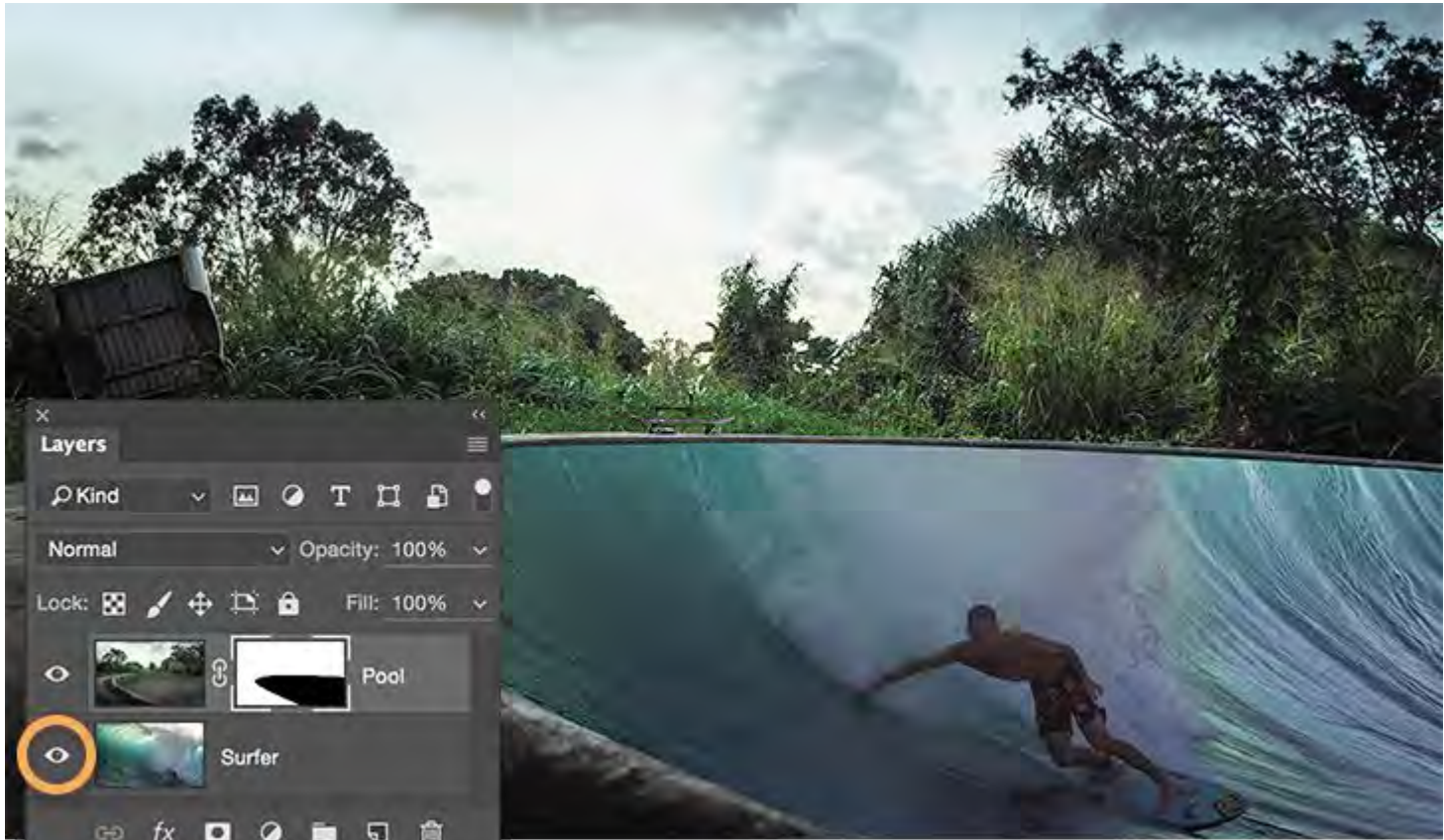
Pool

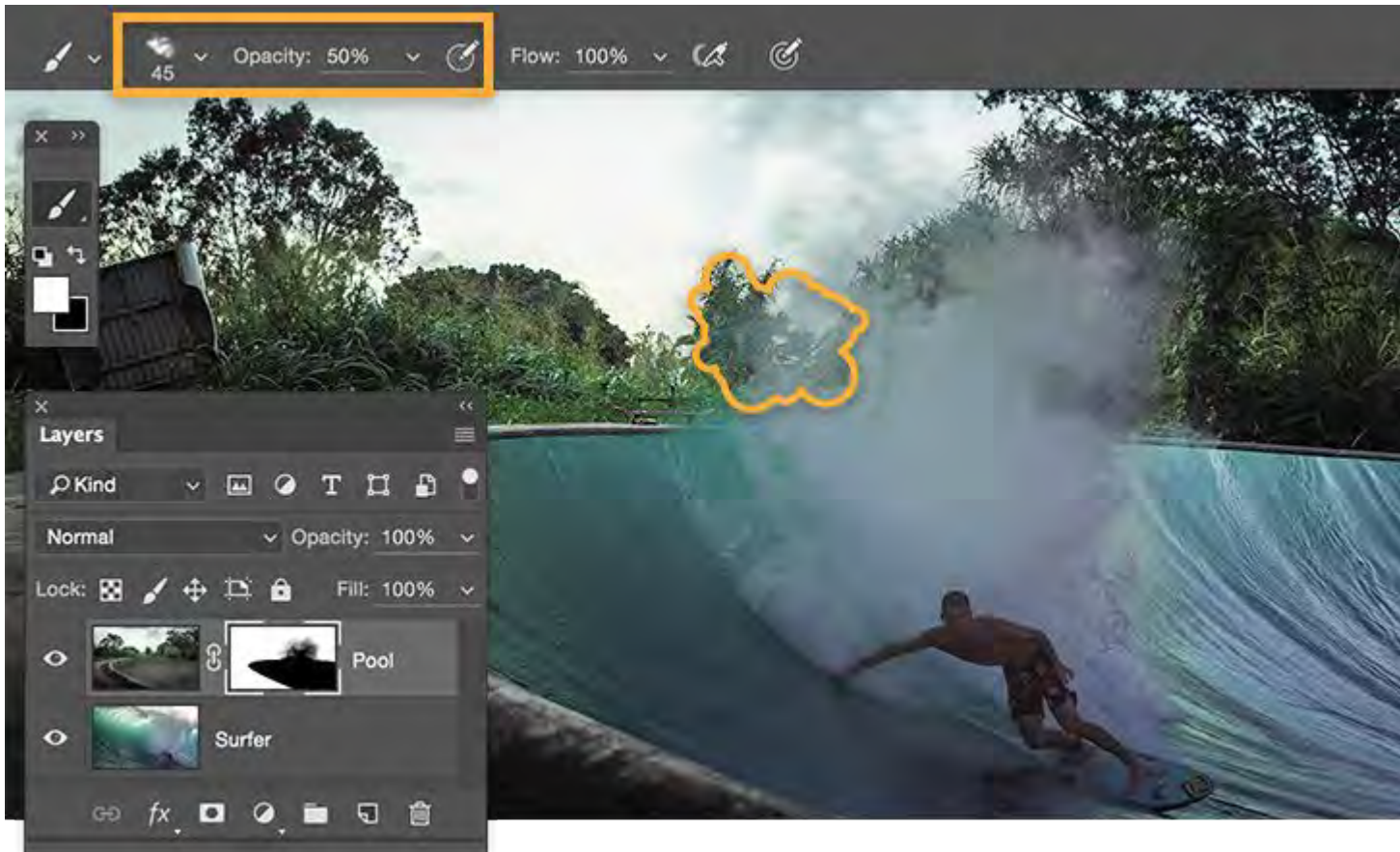
Surfer

Camera

The image shows a Photoshop Layers panel with two layers: 'Pool' and 'Surfer'. The 'Surfer' layer is selected and highlighted with a red square. The 'Pool' layer is visible but not selected. The 'Surfer' layer has a camera icon at the bottom, which is highlighted with a red square. The 'Pool' layer has a yellow circle around its visibility icon.







PHOTOSHOP DEMO



CHARRETTE

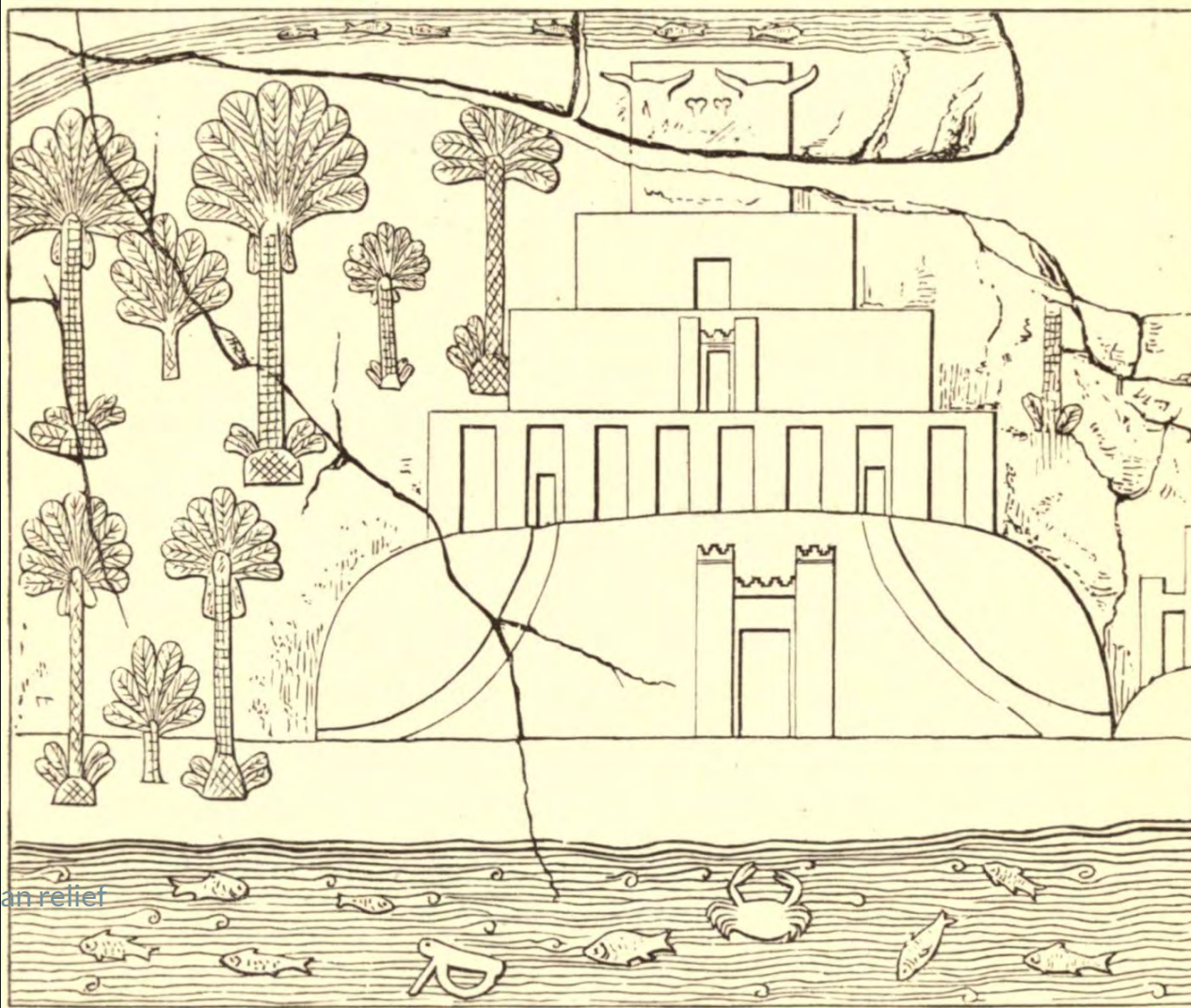
IMAGINE: Digital images saturate our world, and are often criticized for blurring the line between reality and fiction. But that same quality is what allows us to speculate, to posit new realities and weave them into our lives.

0701_UNSELFIE: Use your phone to take or share a photo of the person sitting next to you. Email, share, or otherwise upload the photo to your computer. Ask the person two questions: Where are you from? And if you could pick anything, what would be your architectural super power? Oh, and make sure you get their name, too. Using Photoshop, assemble an image that represents these answers and incorporates their photo.

WHAT: The final output for this assignment consists of one square jpg 972x972px. File name to contain your last name and your partner's first name (sample file name for this assignment: wk1_perry_unselfie_gordon.jpg).

WHEN: Digital submission due in class 30 minutes after this announcement, July 1.

BABEL



c. 700 AD, Assyrian relief

FILII NOE BEDIIFICAN
CVB EODZ VOCATV E

TCS TRICOFMSESTUN
LOCVILLYO BABEL



c. 1180, Cathedral of Monreale, Sicily

Diele der Turm vñ dabilen vñ rufet vñ hader leem abri hoch us



1411, Swiss Master



1563, Pieter Bruegel the Elder



c. 1500, Cornelis Anthonisz

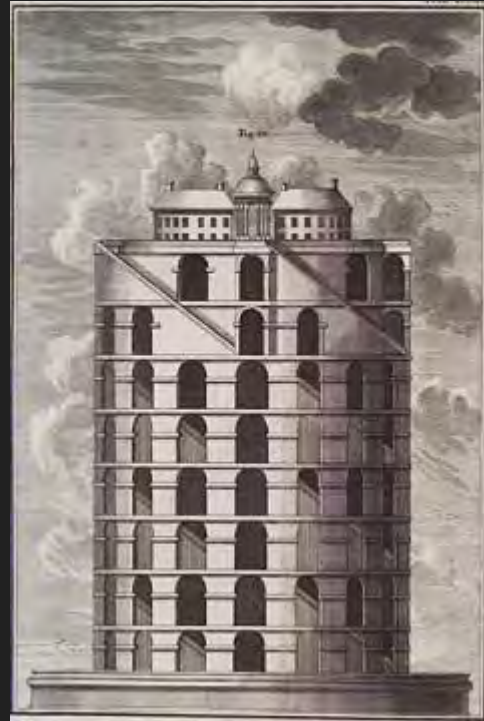
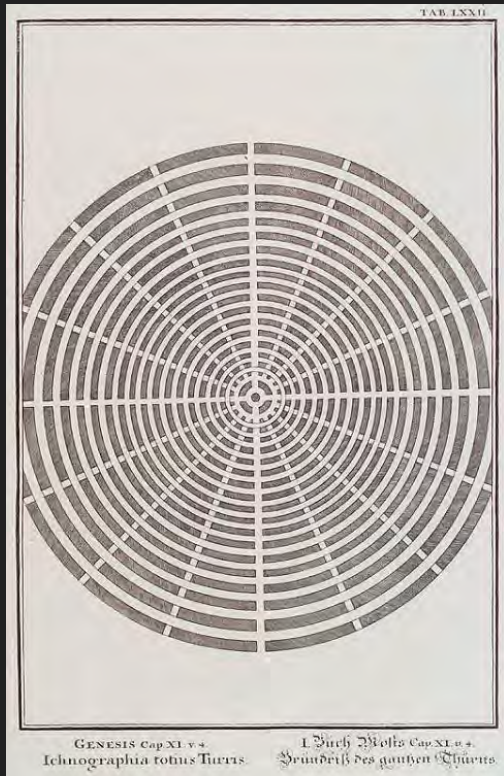
SPECTACVLA BABYLONICA.

T. III.



A. Die Königl. Burg von 20 Stad. Herodot. L. B. Der mitten durch Babylon fließende Euphrates, Chant der Schiff Lände Herodot. und. D. sind der Brücke, Curt. L. 5. cap. 1. E. die hangende Gärten auf 20 Meilen weit, Curt. L. 5. cap. 1. F. der Zugang zu der ersten terrasse. Diod. L. 2. cap. 6. G. Pyramide, oder Mausolee von Ninus. Diod. L. 2. cap. 1. H. Tempel Jupiters Belus samt dem Thron von 8 Stufen. Curt. L. 5. cap. 1.

A. Le Château Royal de 20 Stades de circonférence. Herod. L. 5. B. L'Euphrate avec le Quai. C. Herod. L. 5. D. Le Pont. Curt. L. 5. cap. 1. E. Les Jardins suspendus sur vingt murs. Strabon. L. 16. cap. 1. F. La pente de la première terrasse. Diod. L. 2. cap. 6. G. Pyramide, ou Mausolee de Ninus. Diod. L. 2. cap. 1. H. Temple de Jupiter Belus avec la tour de huit étages. Curt. L. 5. cap. 1.





1759, Johann Baptist Baader



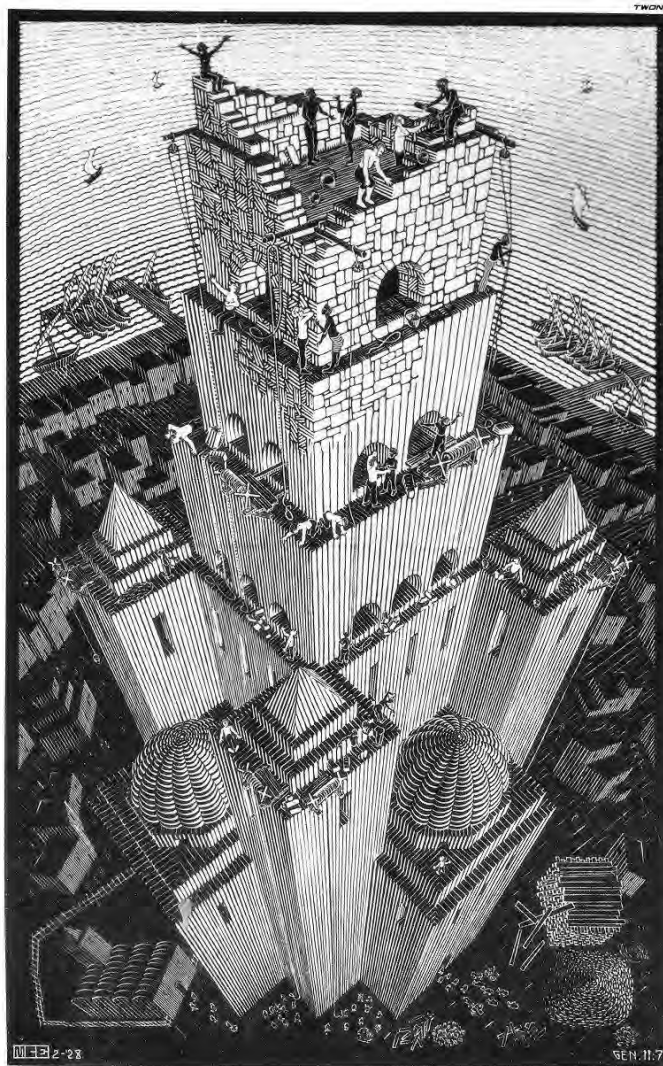
1831, John Martin

1917, Vladimir Tatlin





1927, Metropolis

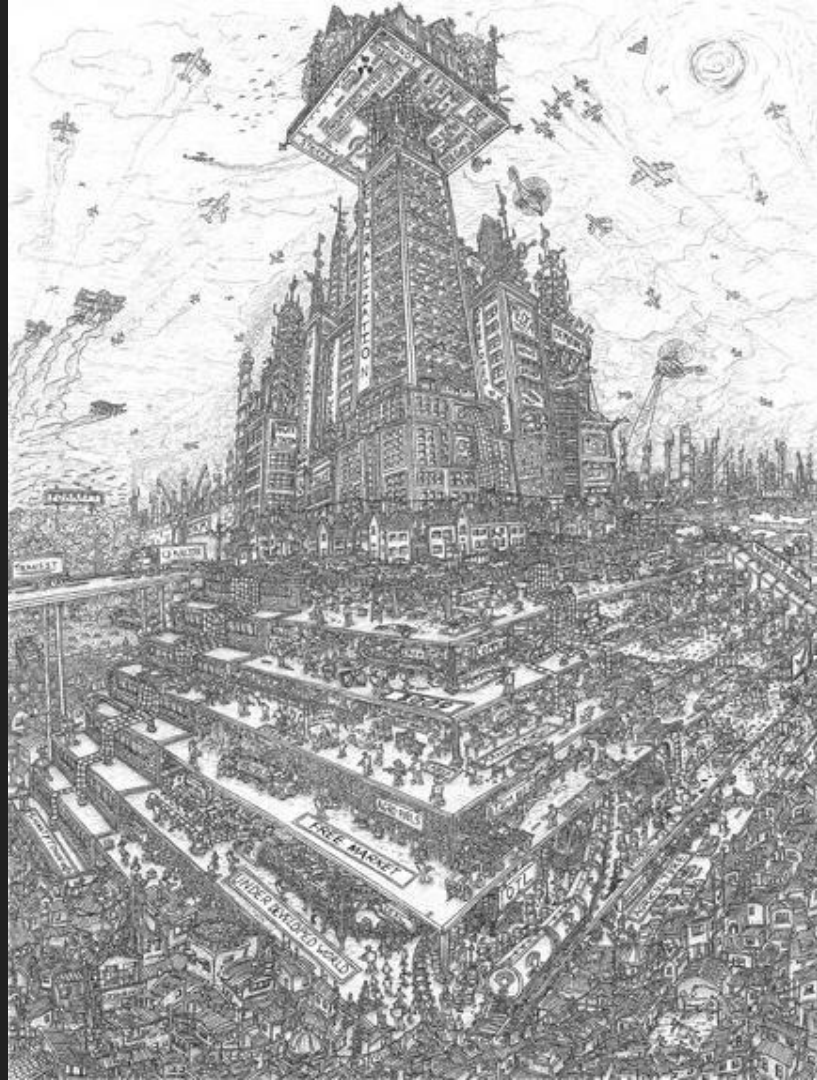


1928, M.C. Escher

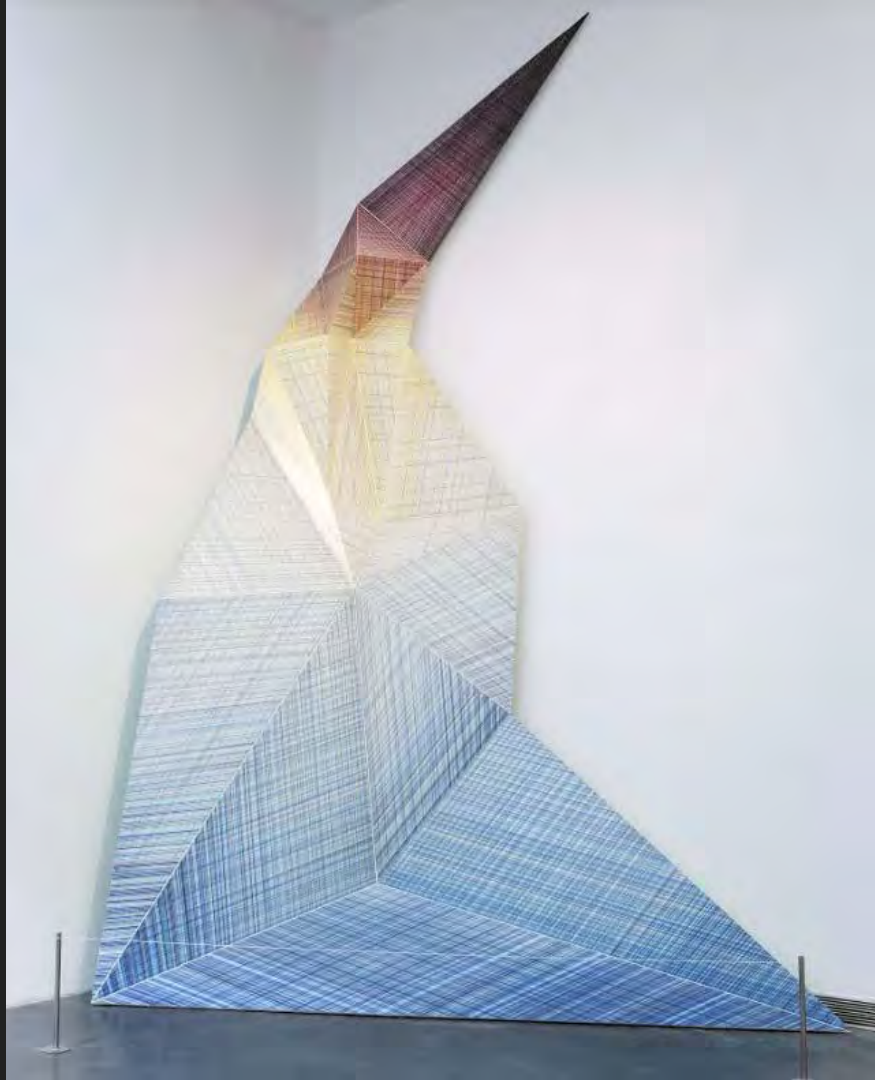


2007, Joel Stoehr

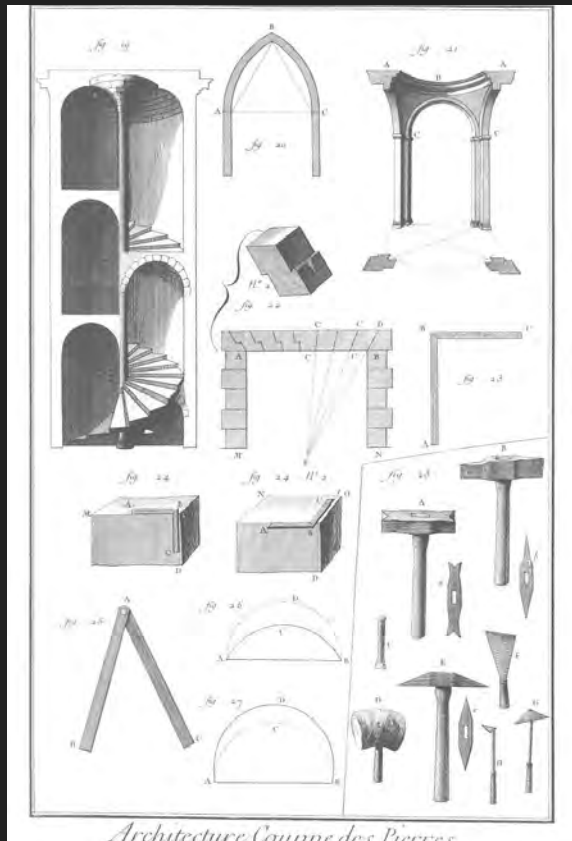
2008, Colin David McAllister



2013, Li Shurui



MODES OF PRODUCTION



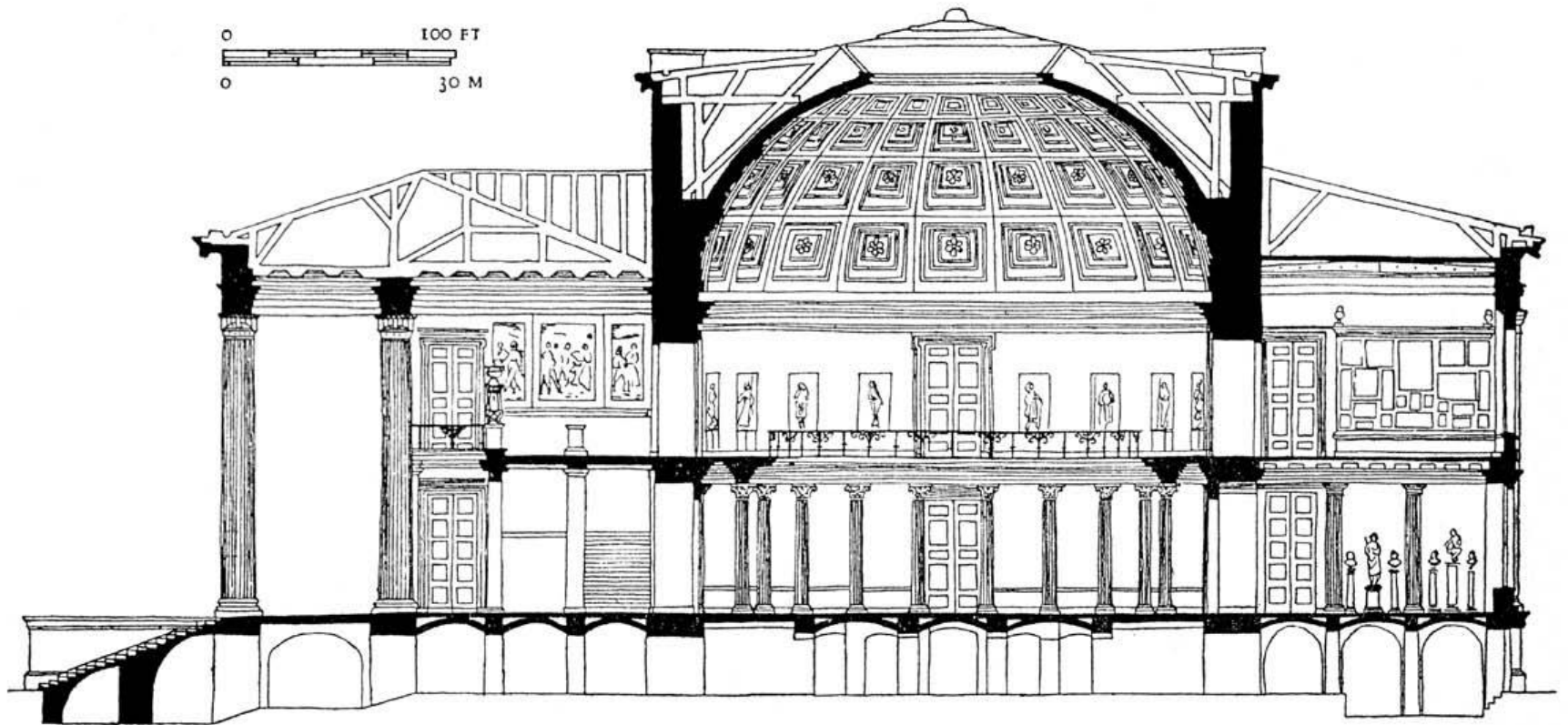
Craft Production
Handmade variation



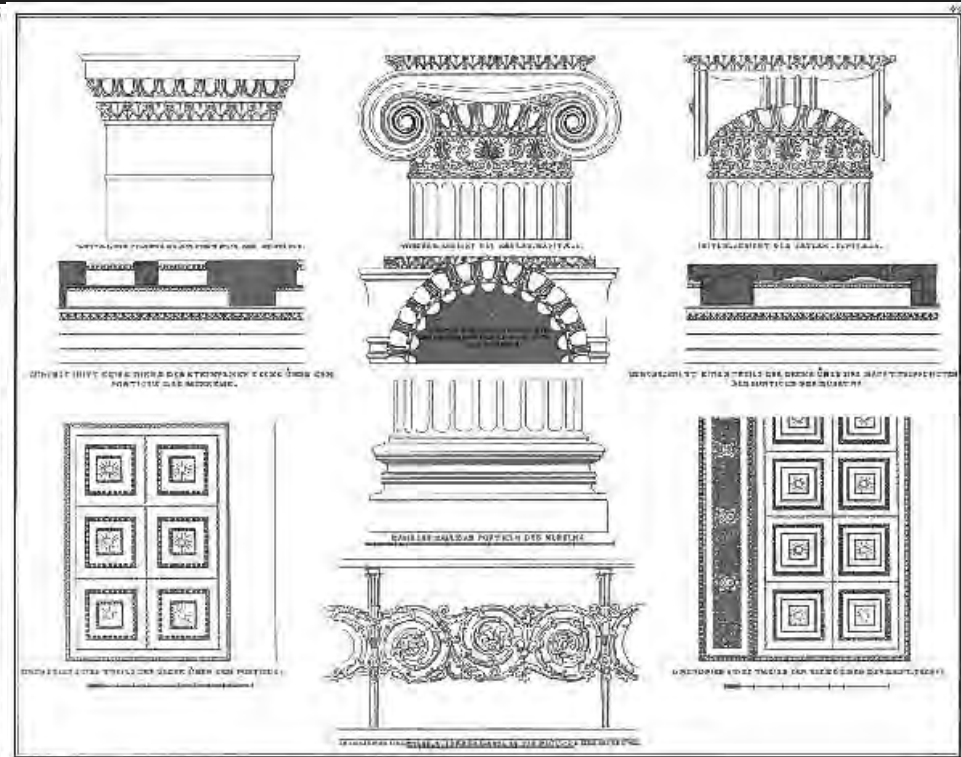
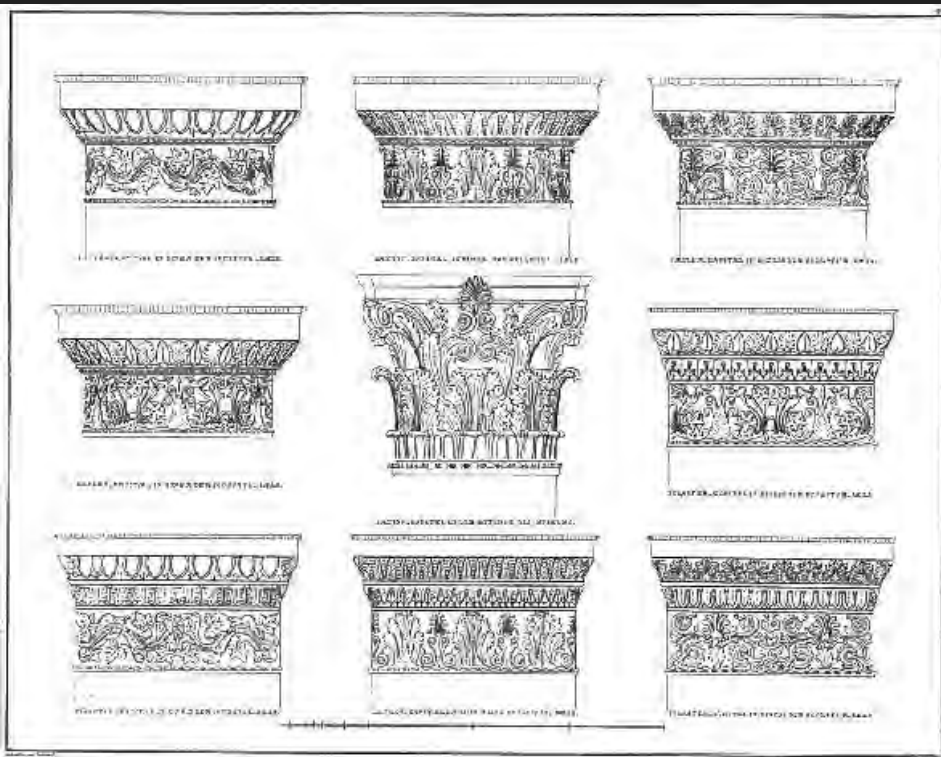
Mass Production
Serial repetition



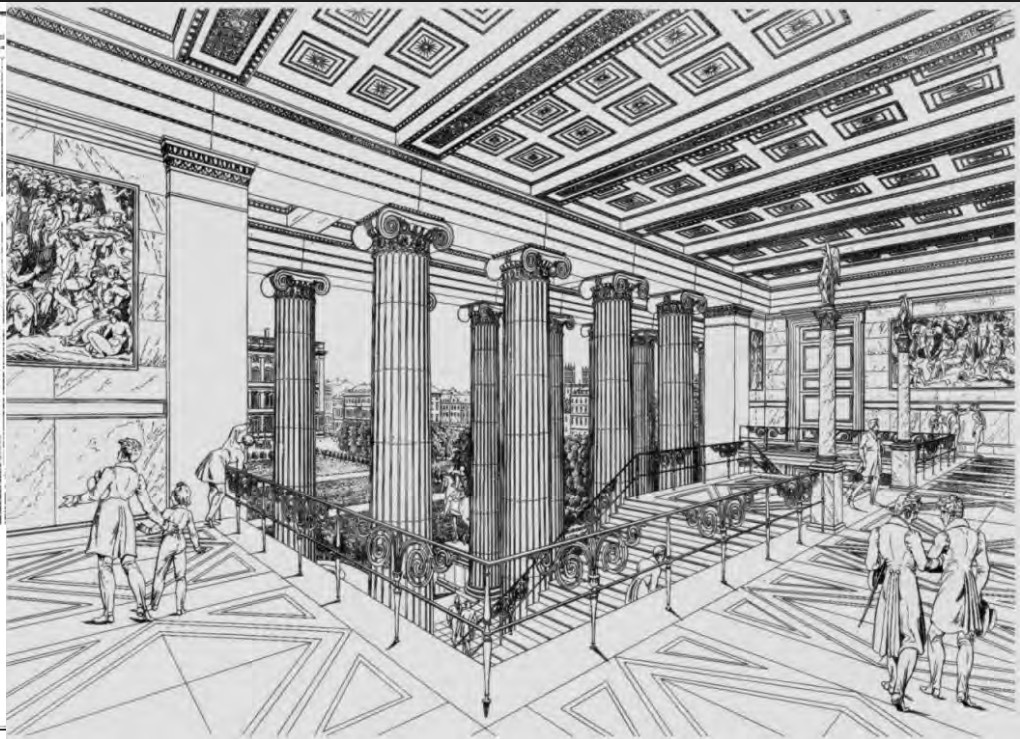
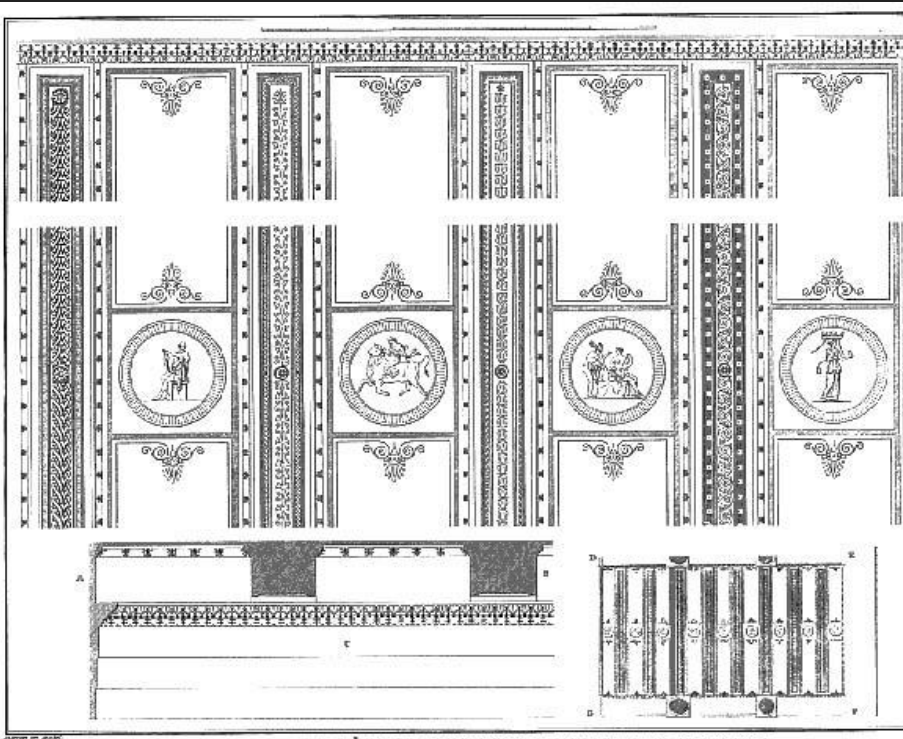
Mass Customization
Automated Variation



Karl Friedrich Schinkel, Altes Museum



Karl Friedrich Schinkel, Altes Museum



Karl Friedrich Schinkel, Altes Museum



Levittown,
PA

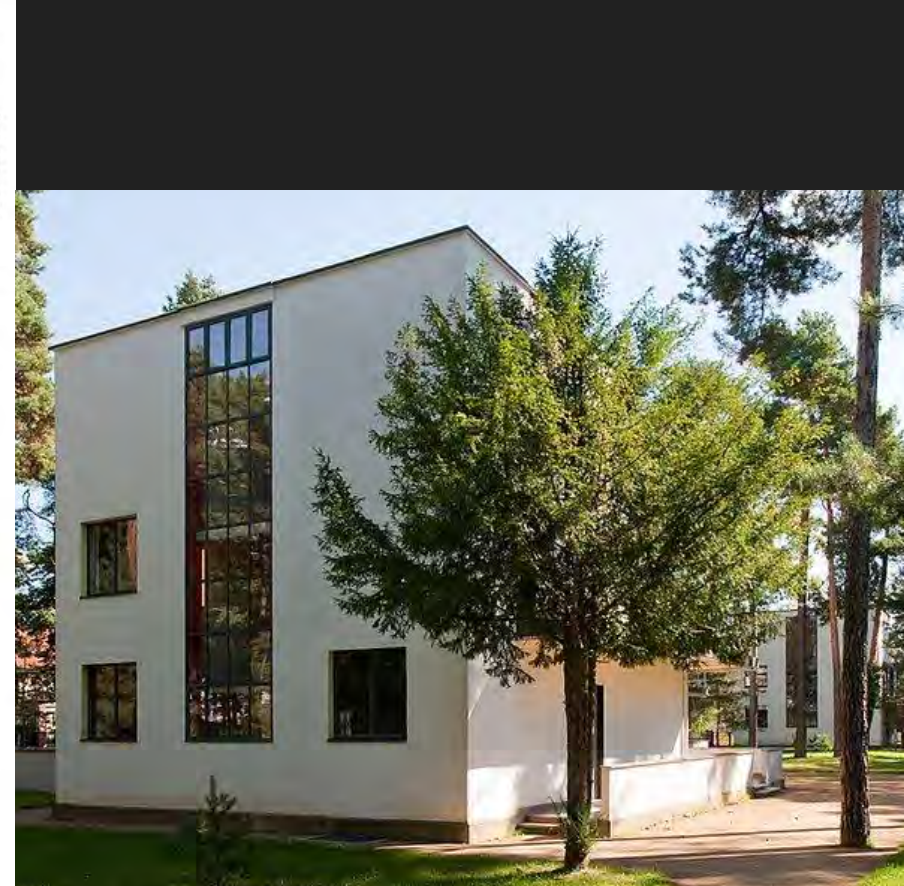
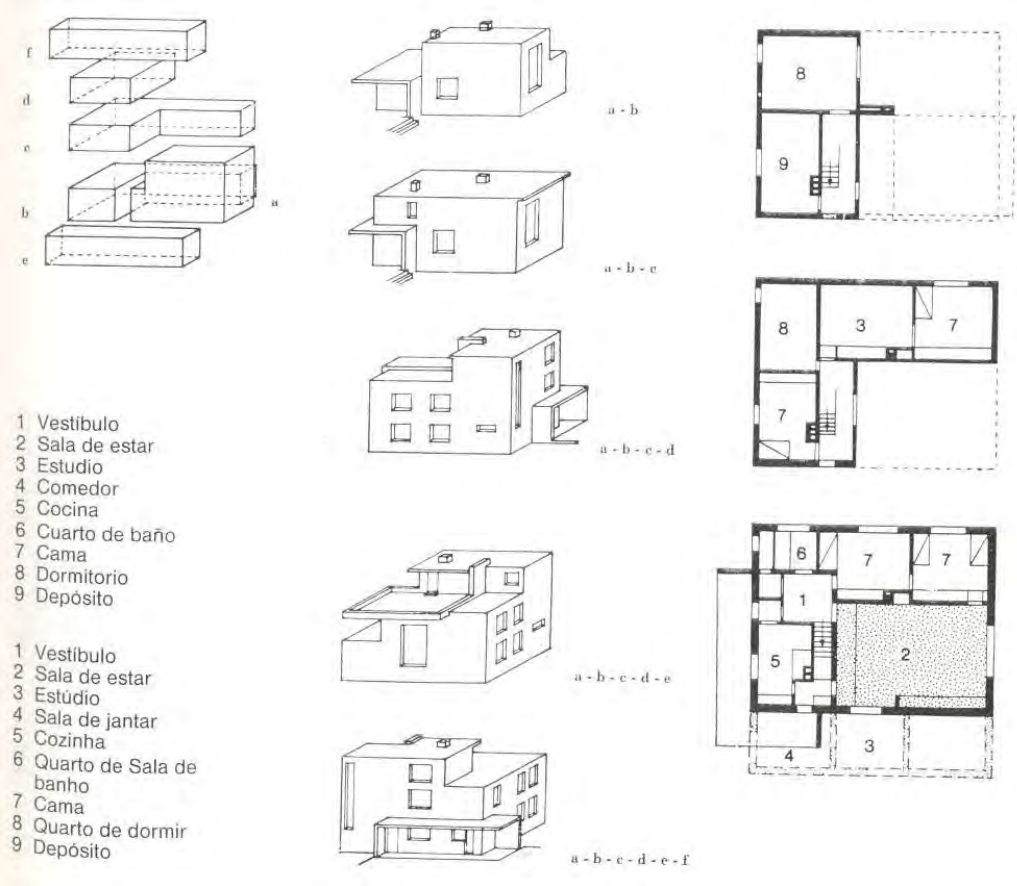
LIFE



Levittown,
NY



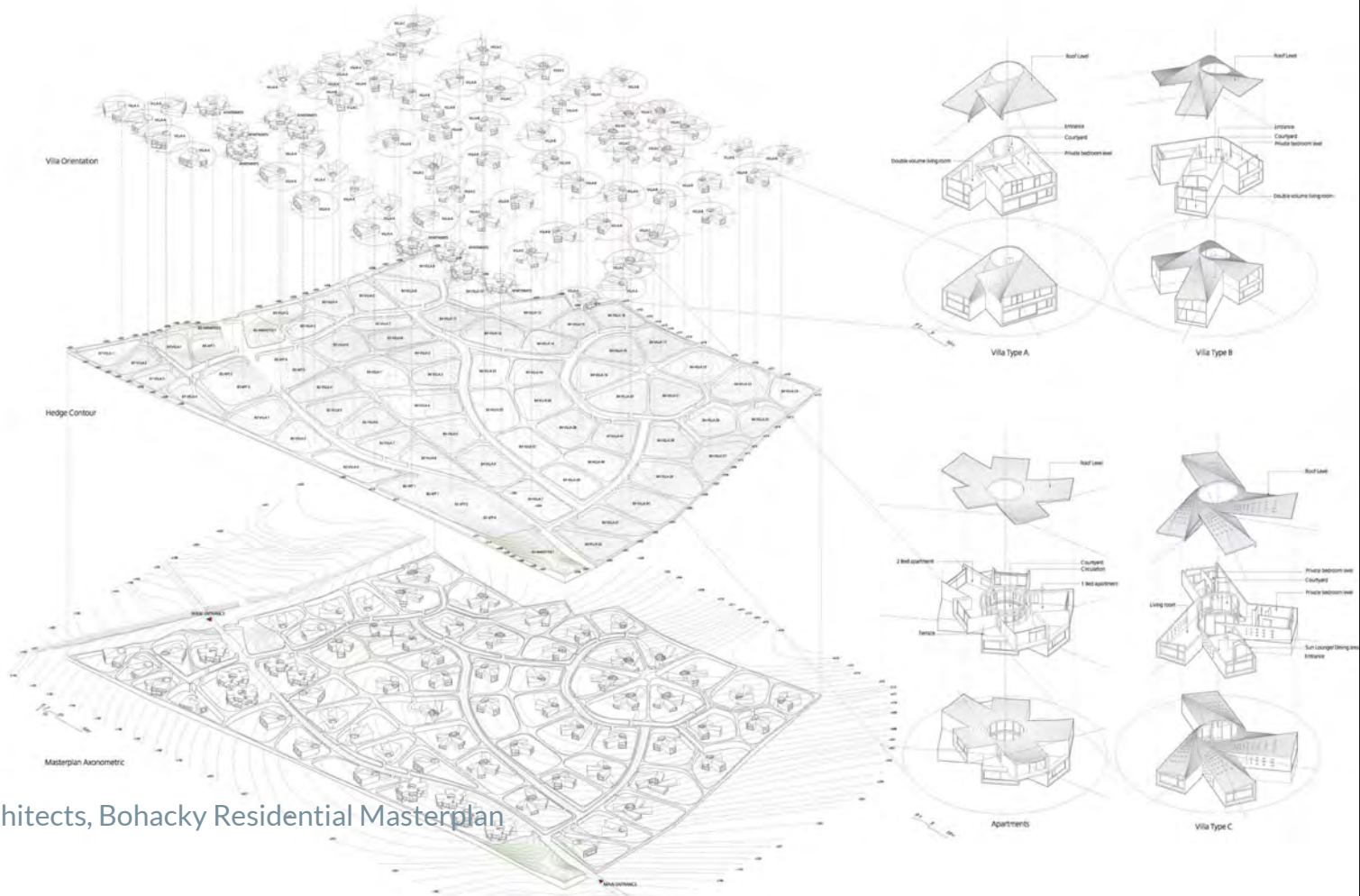
“For the first time, all styles of homes are available in the same section for more attractive streetscapes[!]” Levittown, NJ



Walter Gropius & Adolf Meyer, Baukasten
 Walter Gropius, Masters' Houses Bauhaus

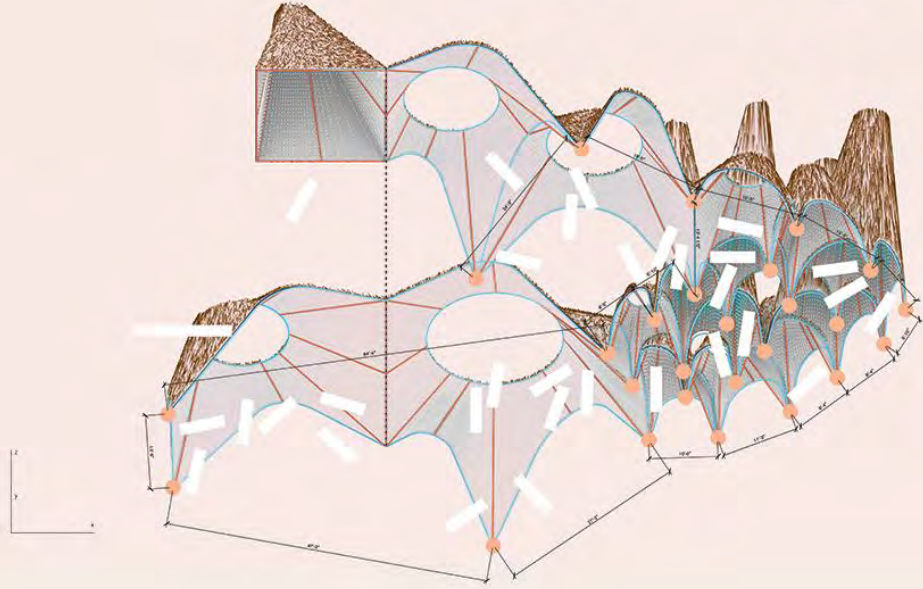


Serie Architects, Bohacky Residential Masterplan



Serie Architects, Bohacky Residential Masterplan

1.2.9



MOS, Afterparty for PS1

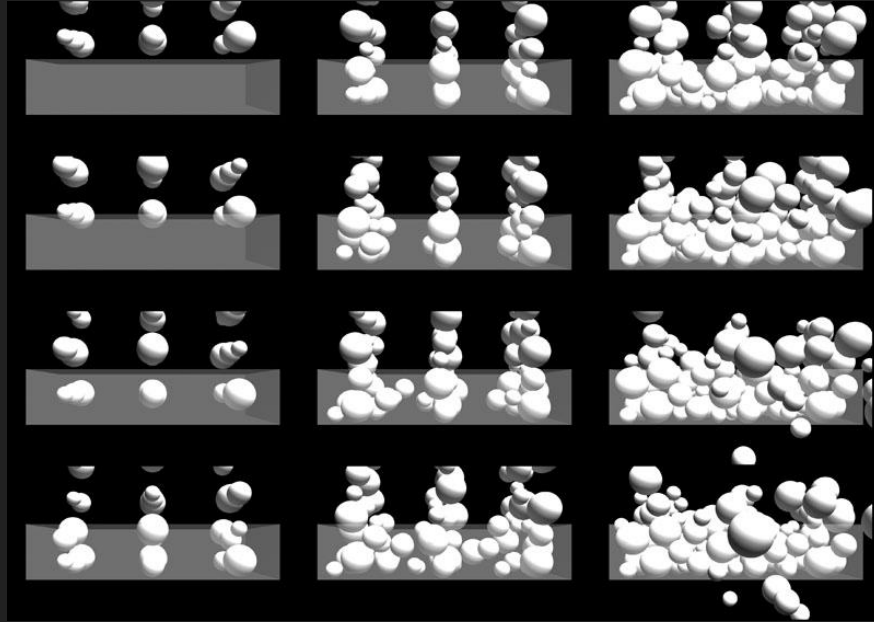


<https://vimeo.com/6224688>

<https://vimeo.com/6224708>



MOS, Afterparty for PS1



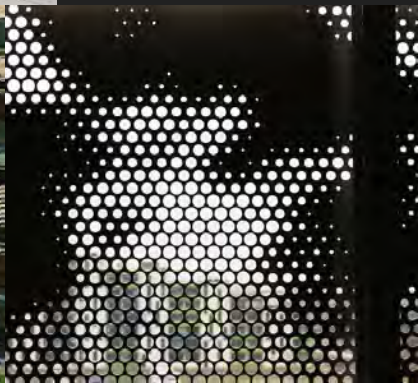
Data → System

“Affect”

Gramazio Kohler Architects, Gantenbein Vineyard Facade



Herzog & de Meuron, Library of the Eberswalde Technical School

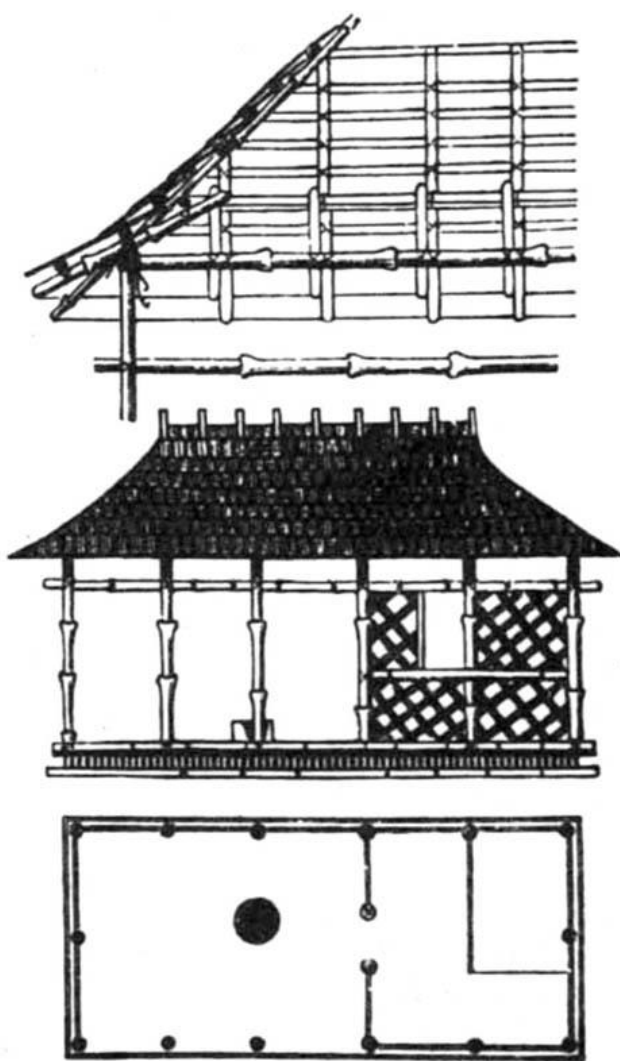


BIG, Mountain Dwellings

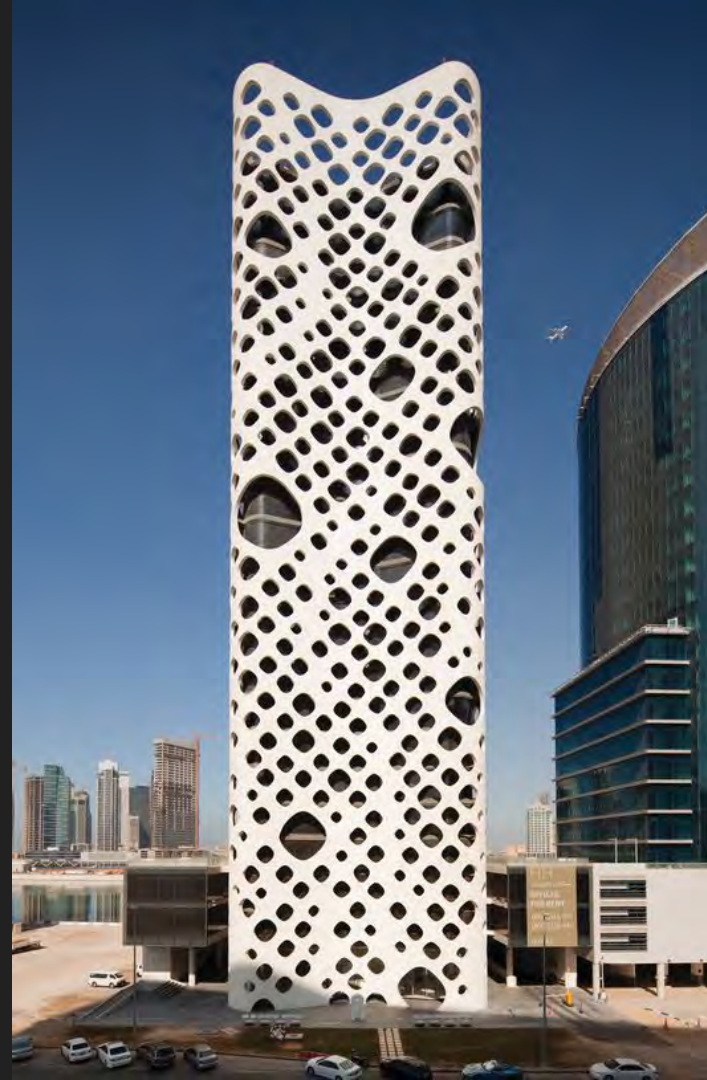
Taf. IV.



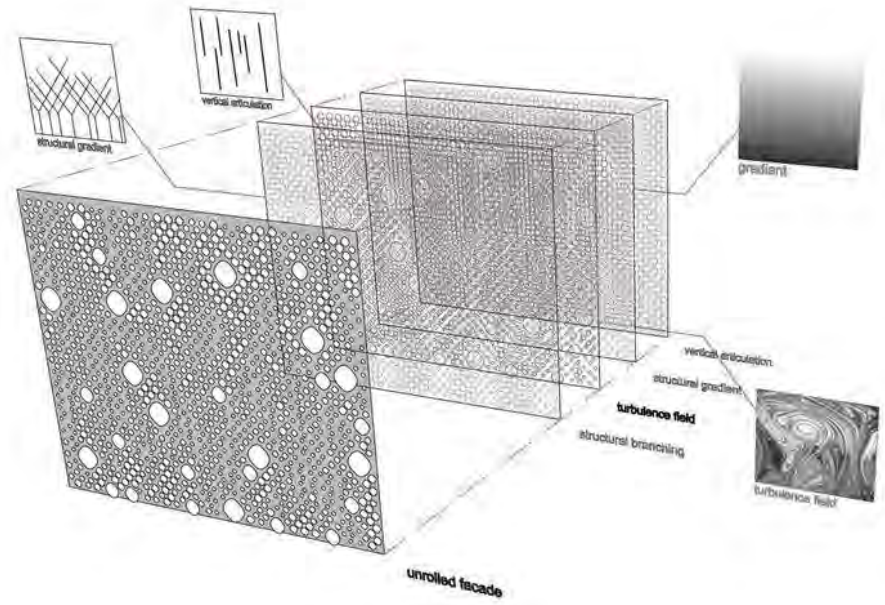
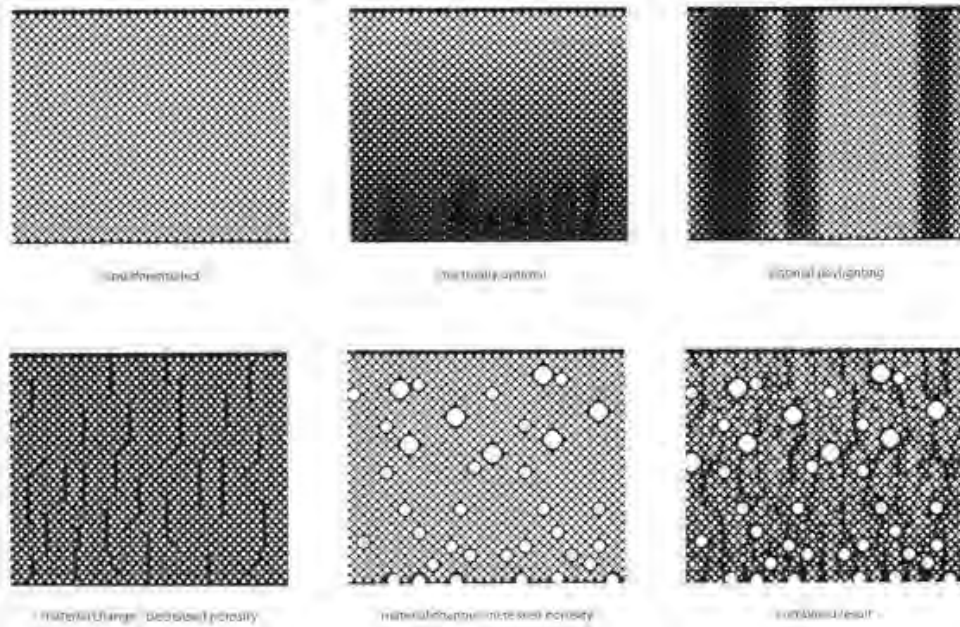
Indis
(Mun-fur prakt)

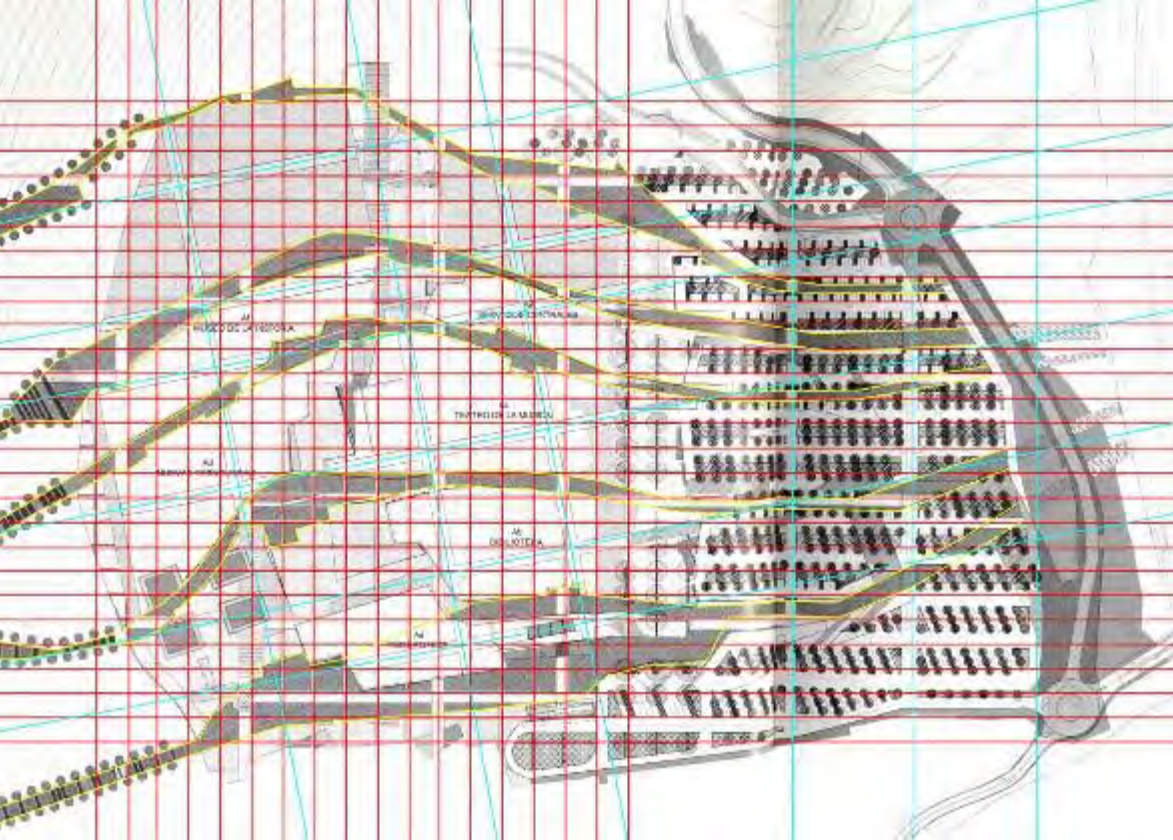


Gottfried Semper, Four Elements of Architecture

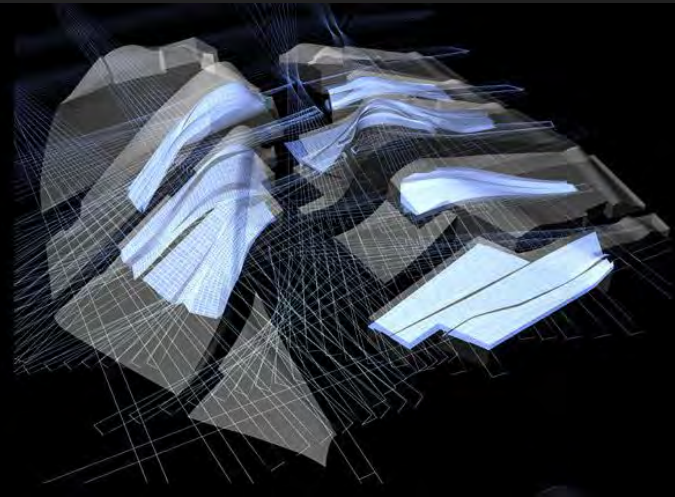


Reiser + Umemoto, O-14





Peter Eisenman, City of Culture



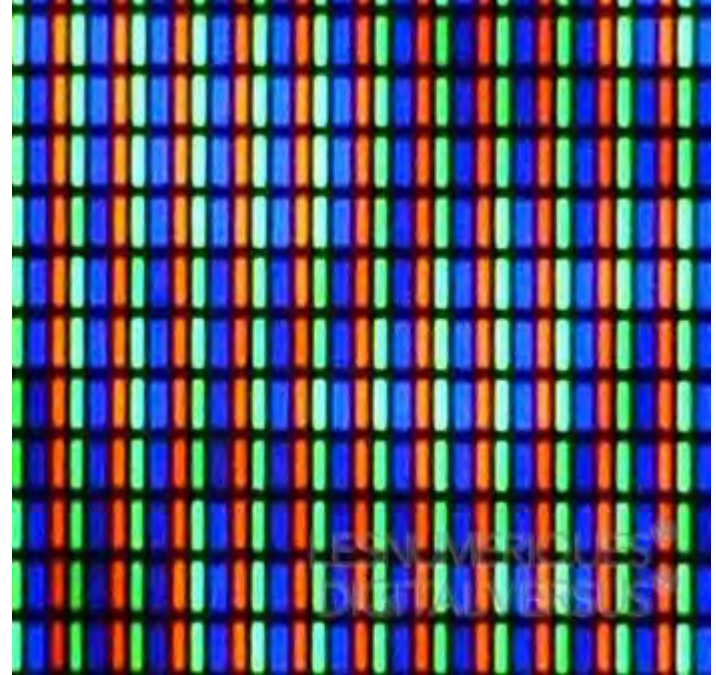
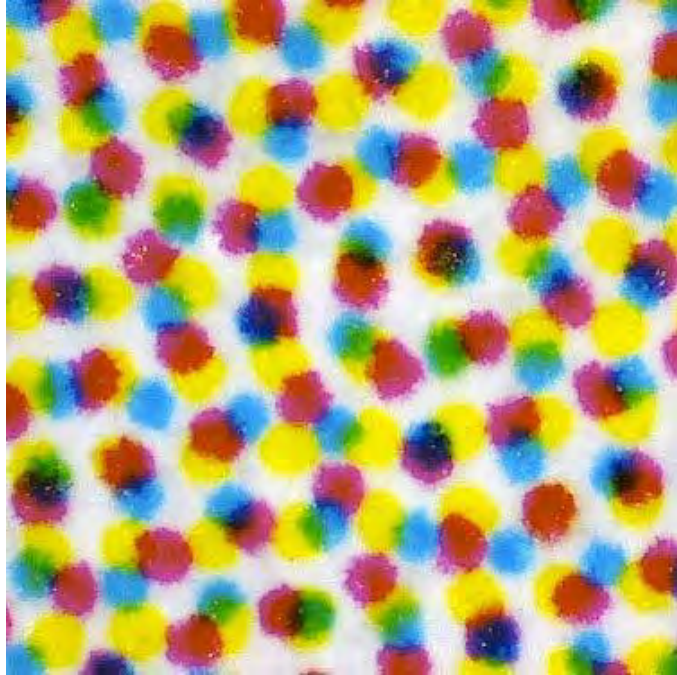


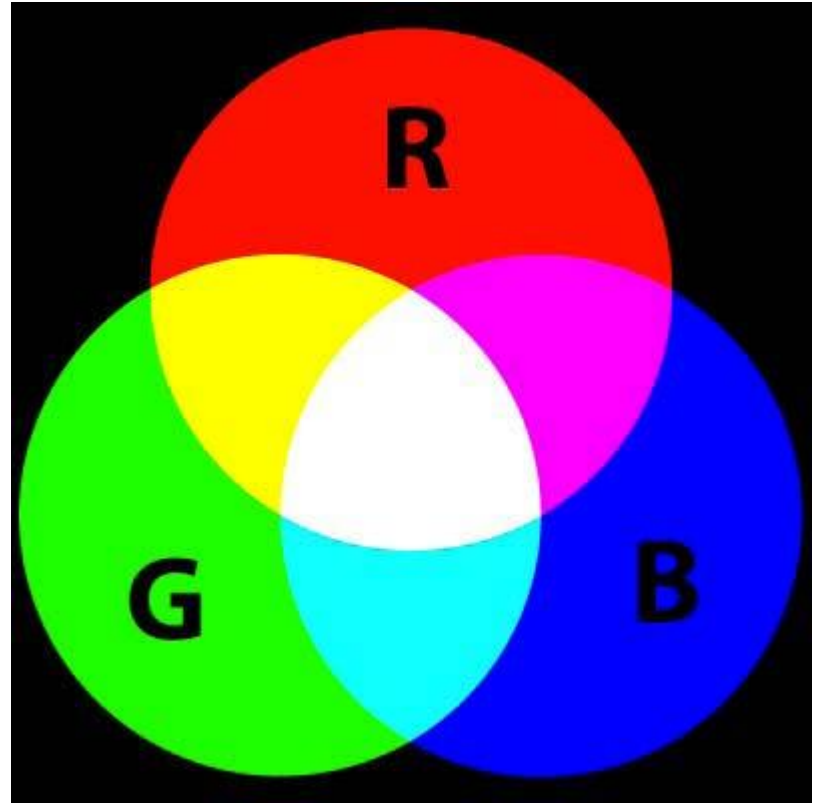
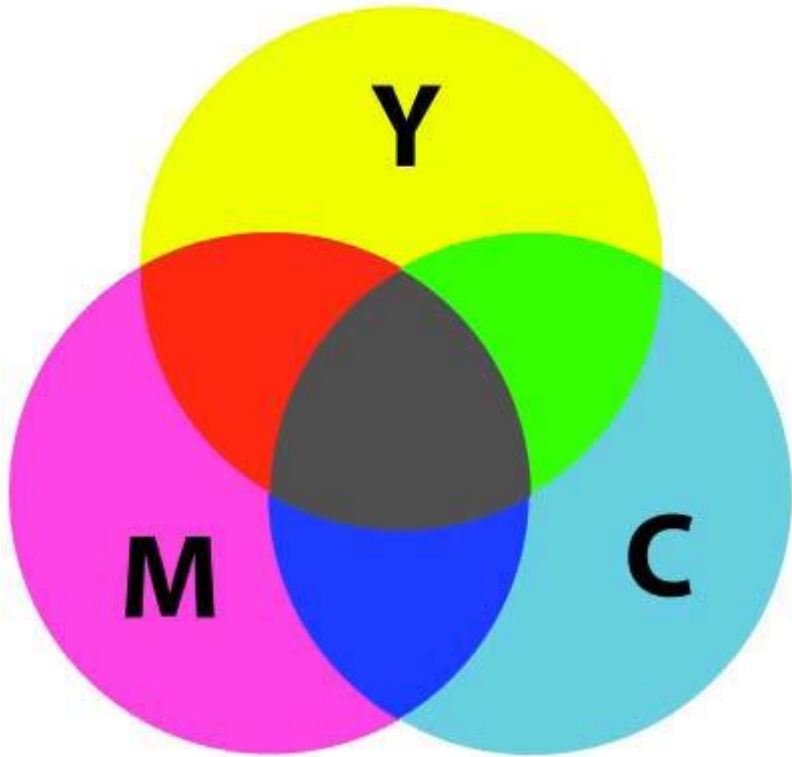
Peter Eisenman, City of Culture



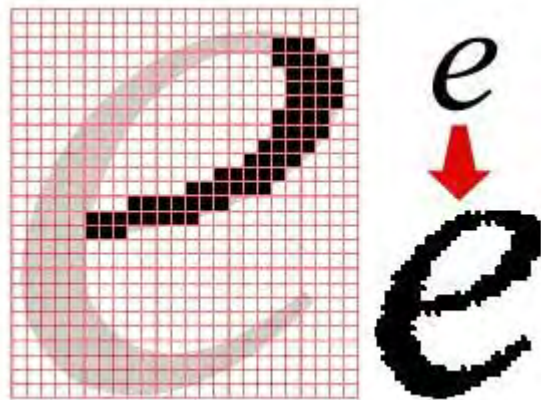
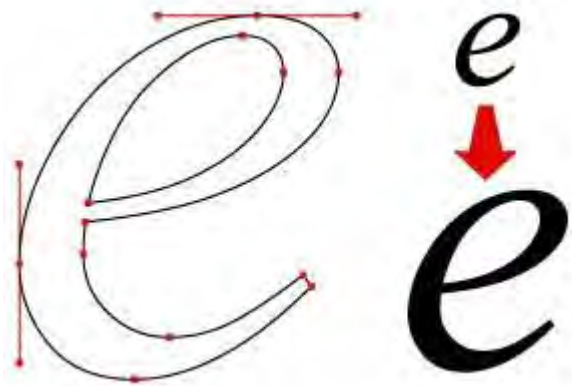


Albrecht Durer, Unterweisung der Messung, 1538



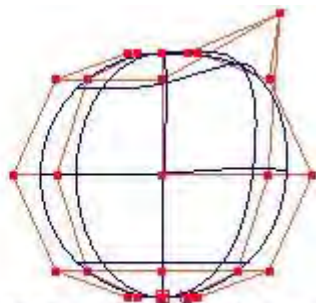


http://studiomaven.org/Tool_Part_833430.html

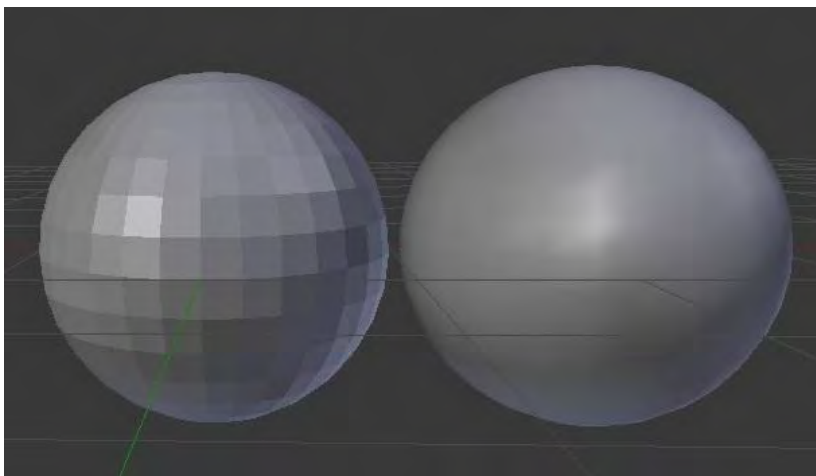




Polygon



NURBS surface

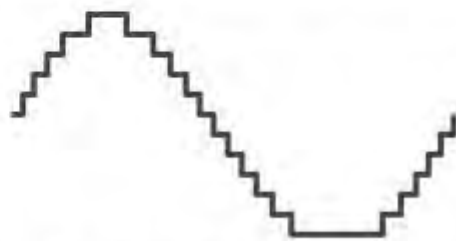




ORIGINAL SOUND WAVE



ANALOG SOUND WAVE



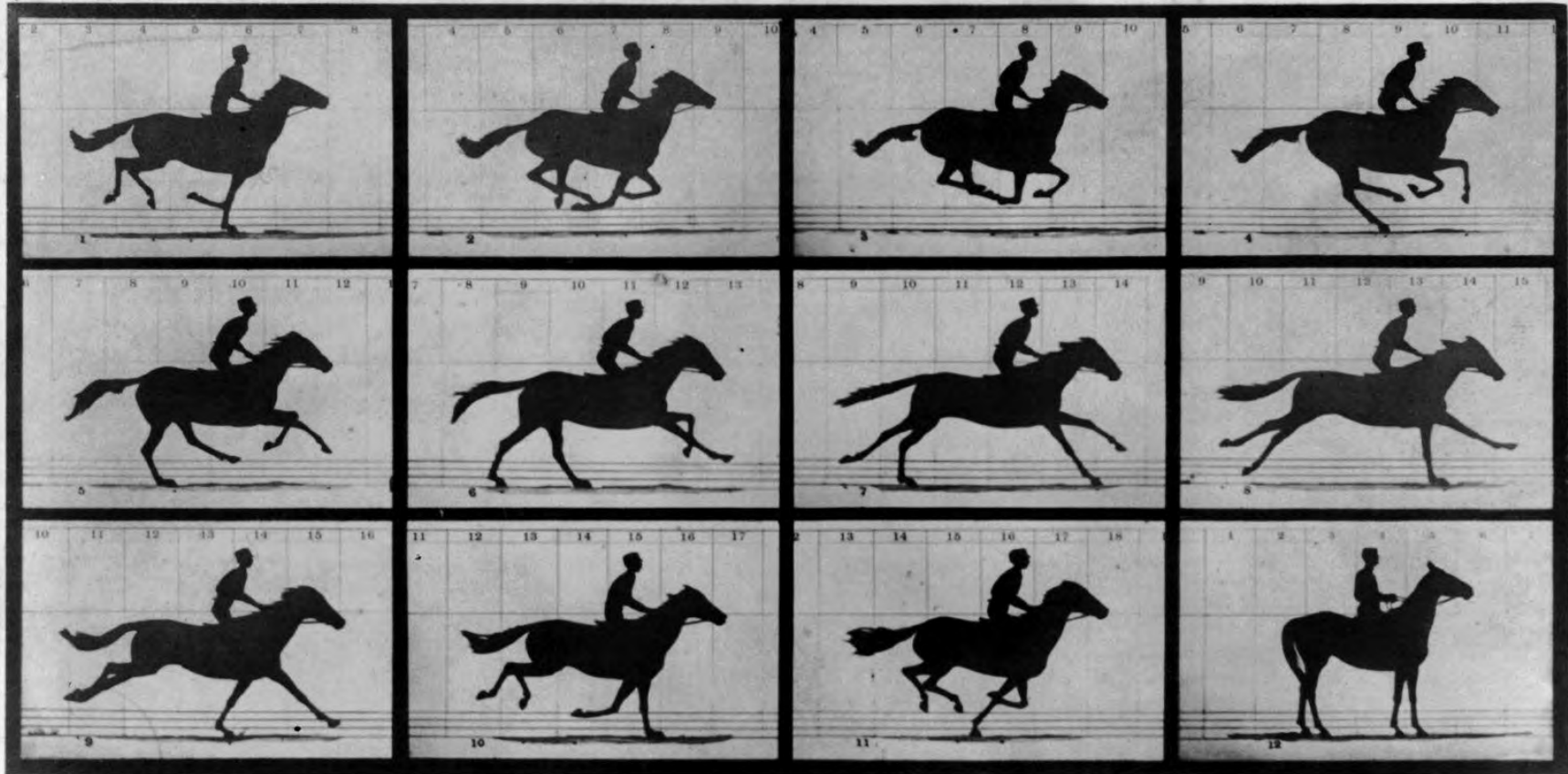
DIGITAL SOUND WAVE



<http://www.howtogeek.com/105952/3-simple-ways-to-improve-low-resolution-images-and-typography>

https://www.youtube.com/watch?v=LhF_56SxrGk

MONTAGE AND COLLAGE



Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 417 Montgomery St., San Francisco.

THE HORSE IN MOTION.

Illustrated by
MUYBRIDGE.

AUTOMATIC ELECTRO-PHOTOGRAPH

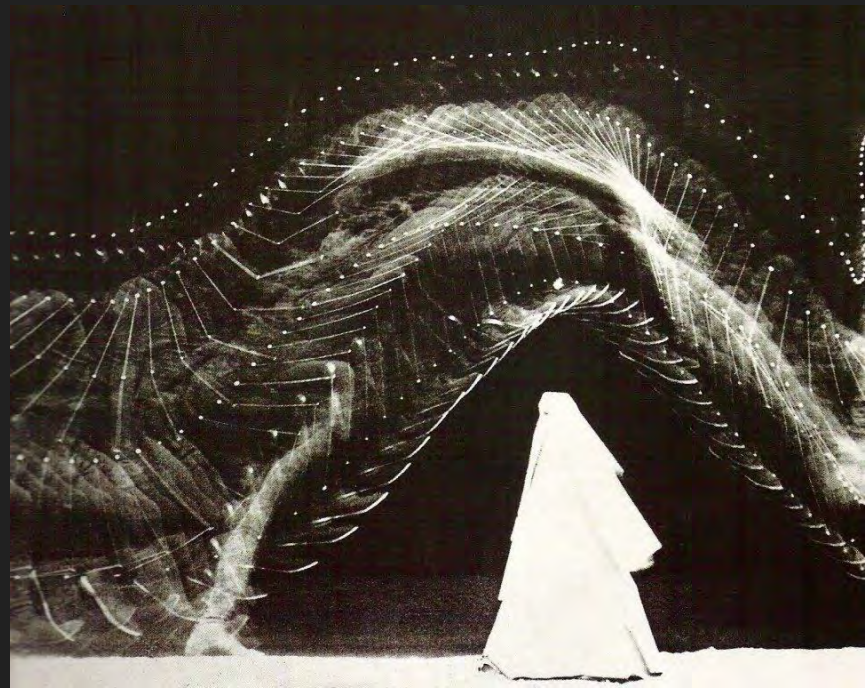
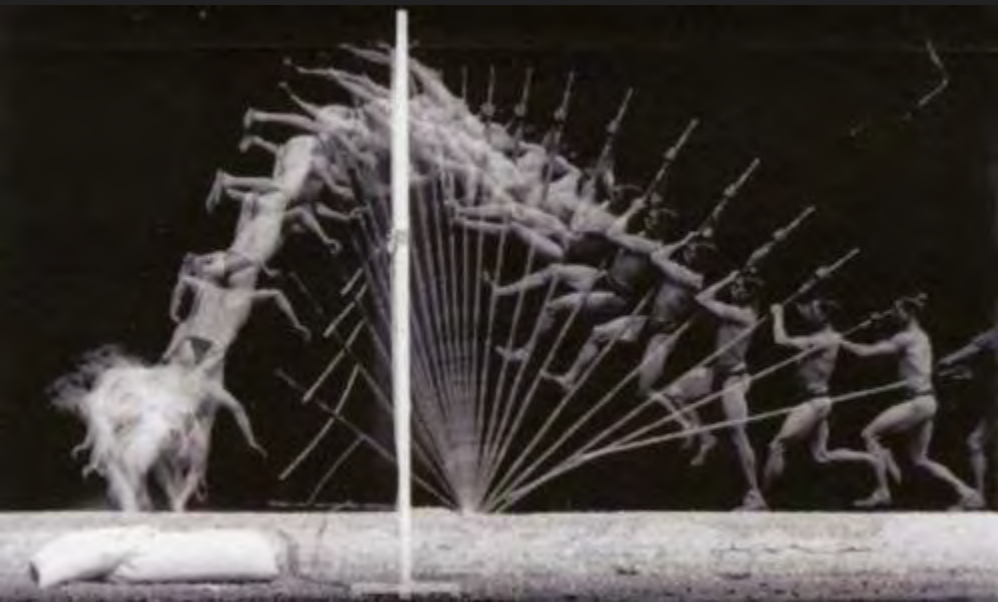
"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal lines represent elevations of four inches each. The exposure of each negative was less than the two-thousandth part of a second.

Eadward Muybridge, Horse Galloping, 1878



Étienne-Jules Marey, 1880s



Étienne-Jules Marey, 1880s



David Eskenazi, Rotating Around an Object No. 9., 2010



David Eskenazi



Jay Mark Johnson, Venice Boardwalk



Jay Mark Johnson, Waves



Jay Mark Johnson, In The Woods



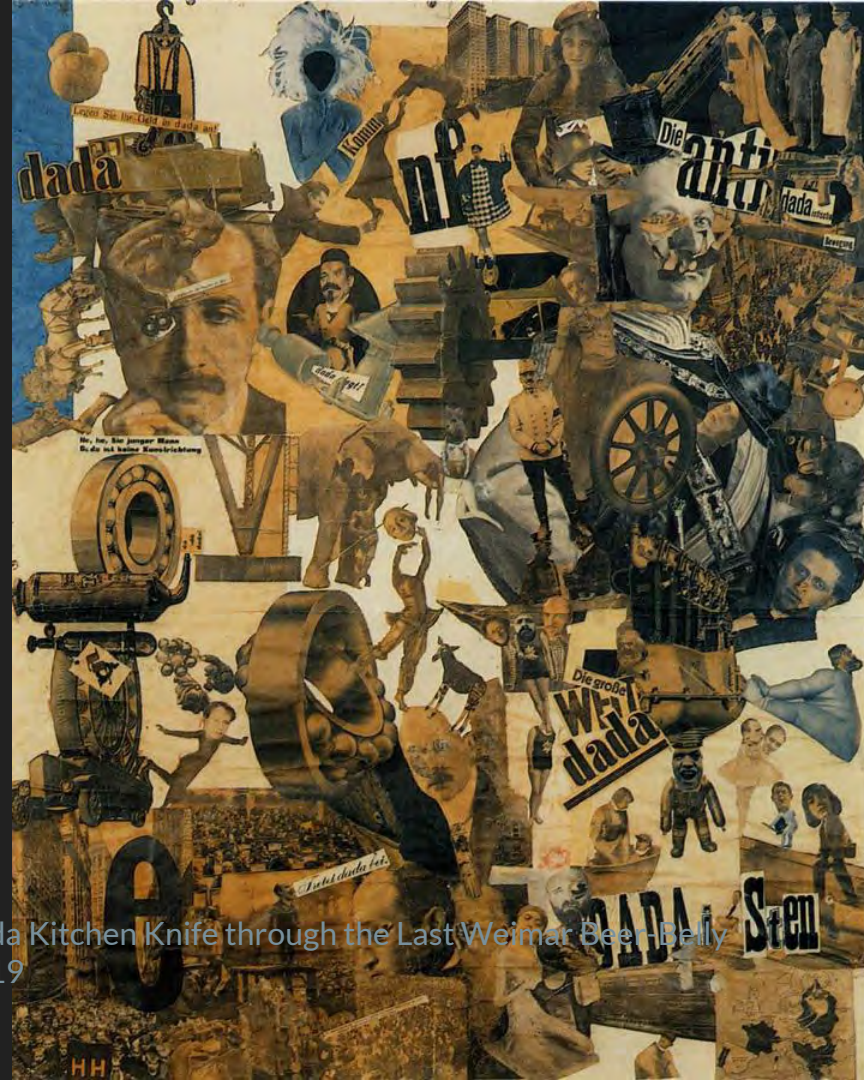
Filip Dujardin, Fictions

Filip Dujardin, Fictions





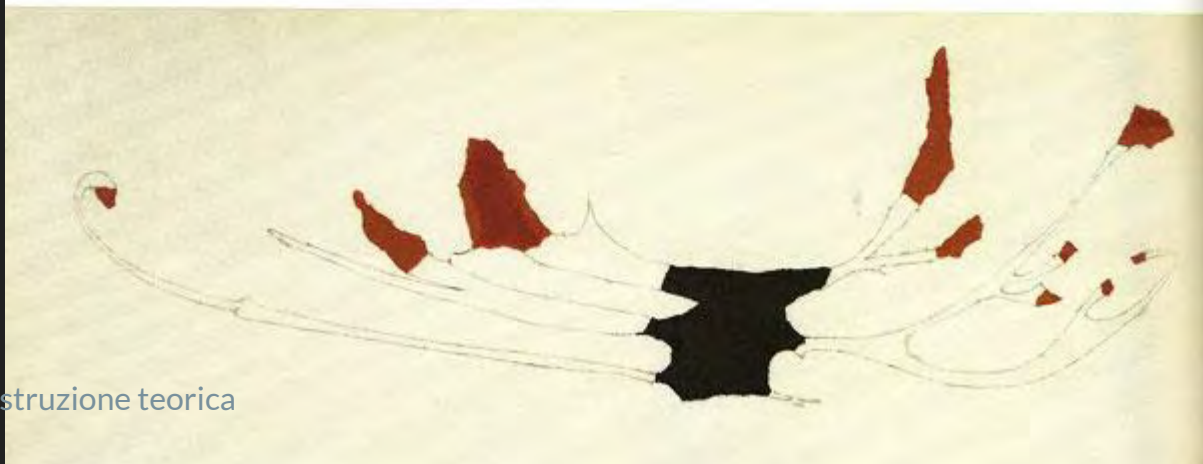
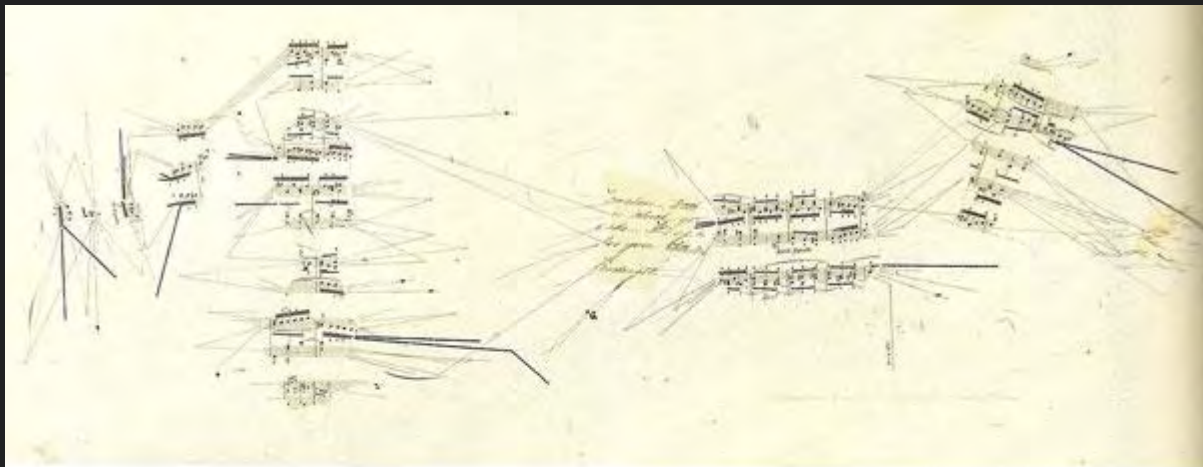
Filip Dujardin, Fictions



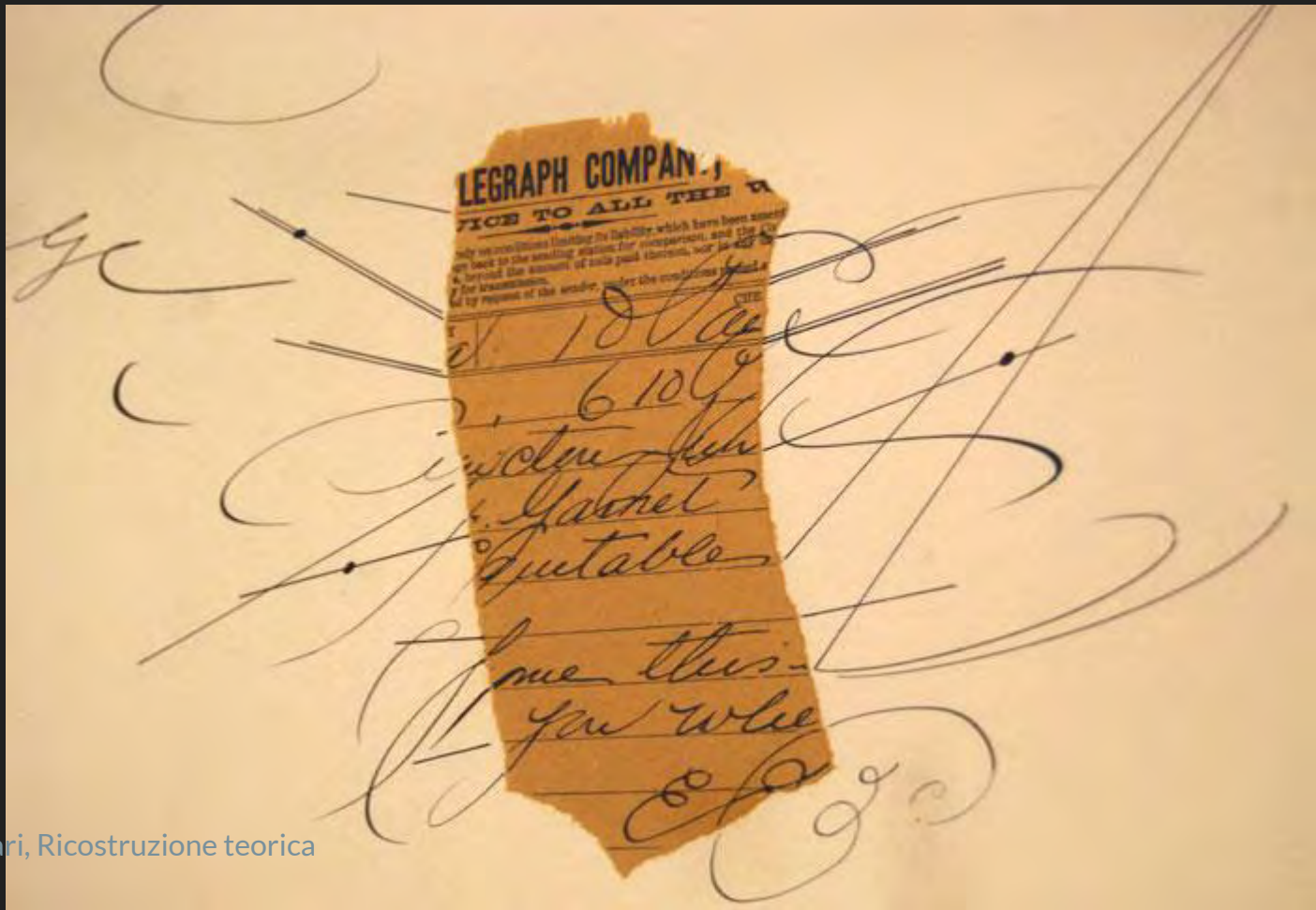
Hannah Höch, Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany, 1919



Kurt Schwitters, Merz Gurnfleck, 1920



Bruno Munari, Ricostruzione teorica



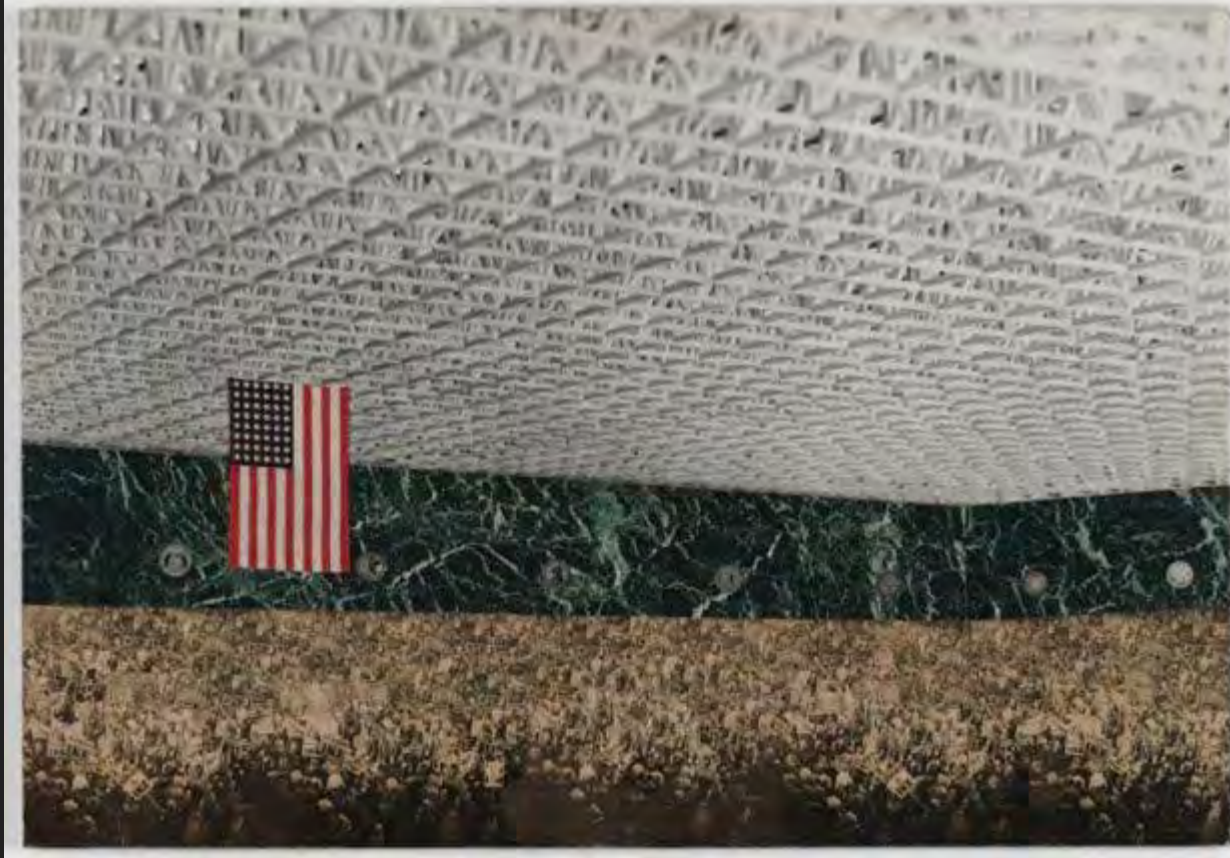
Bruno Munari, Ricostruzione teorica



Constant Nieuwenhuys, New Babylon, 1950s-60s



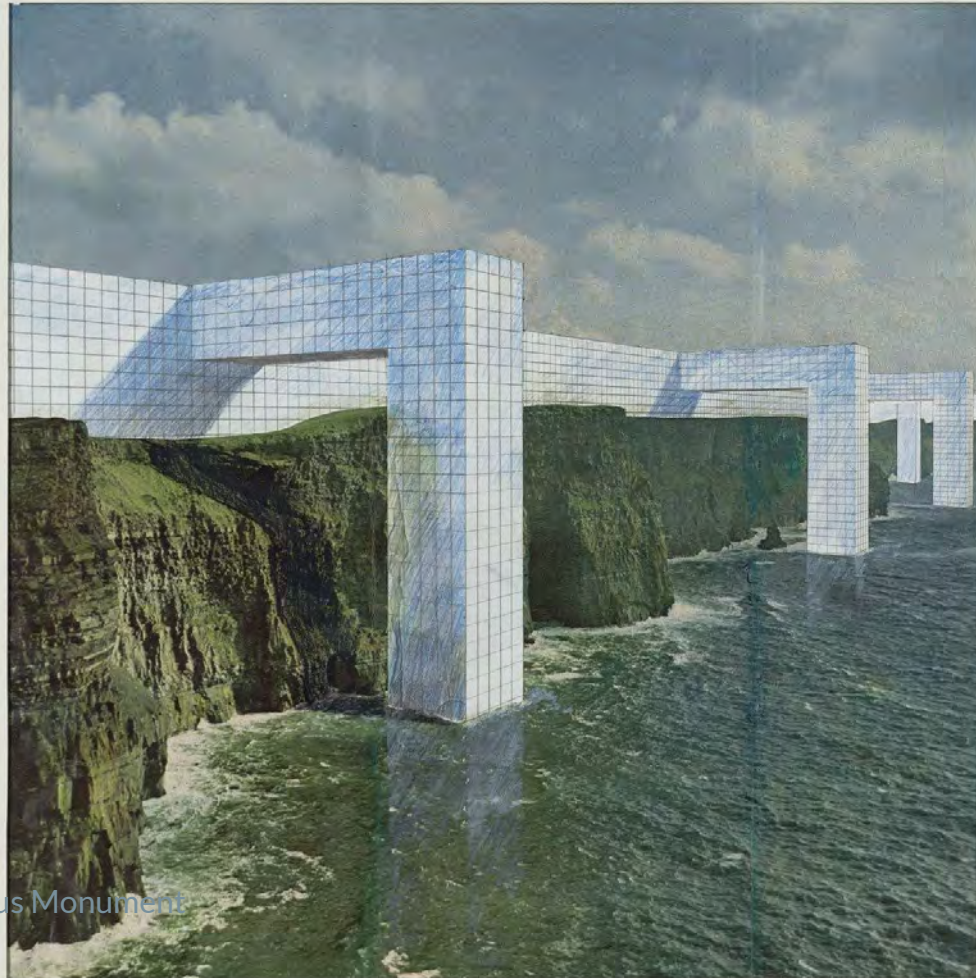
Mies van der Rohe, Resor House, 1954



Mies van der Rohe, Convention Hall project, Chicago, 1954



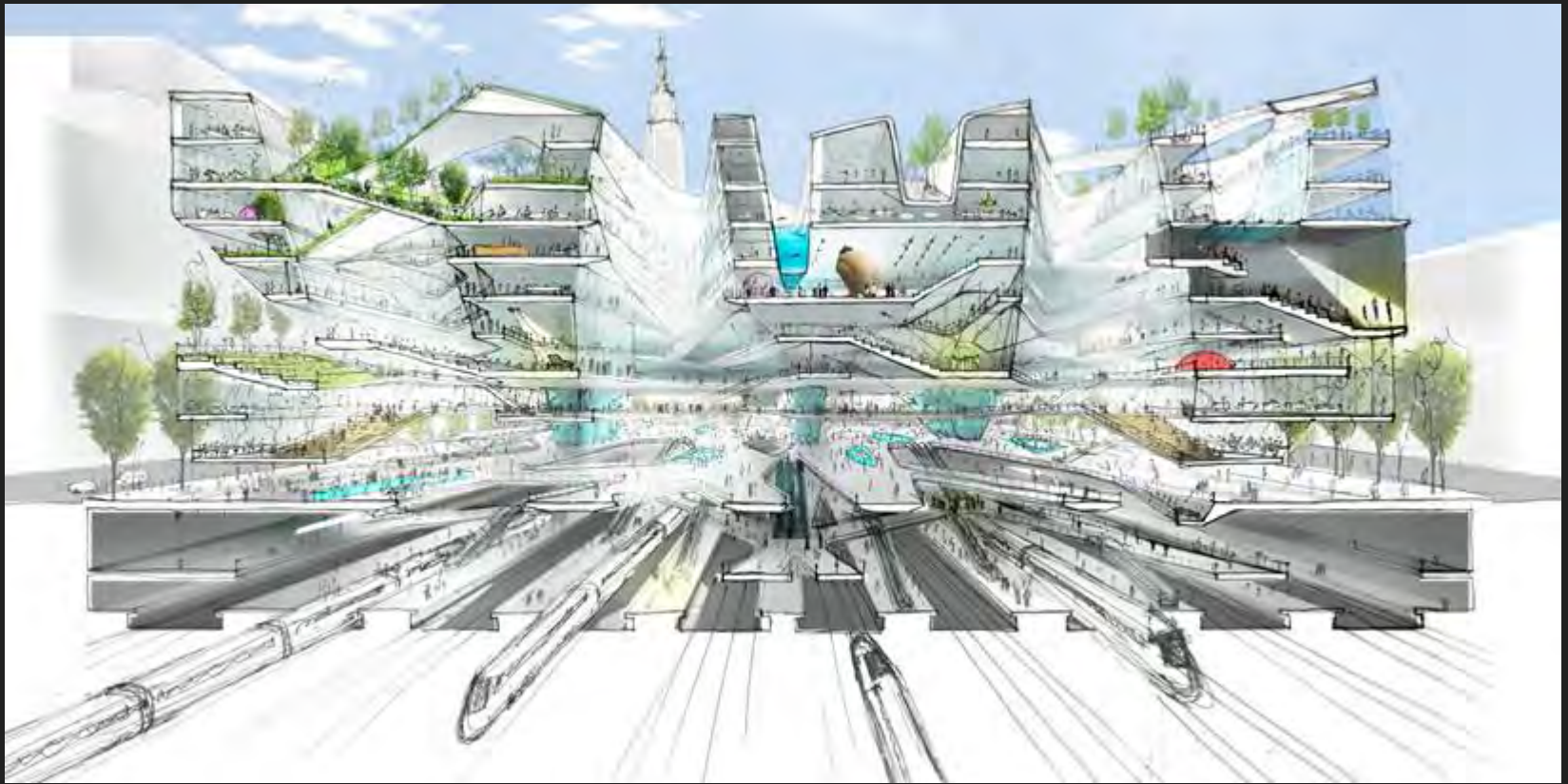
Superstudio, The Continuous Monument



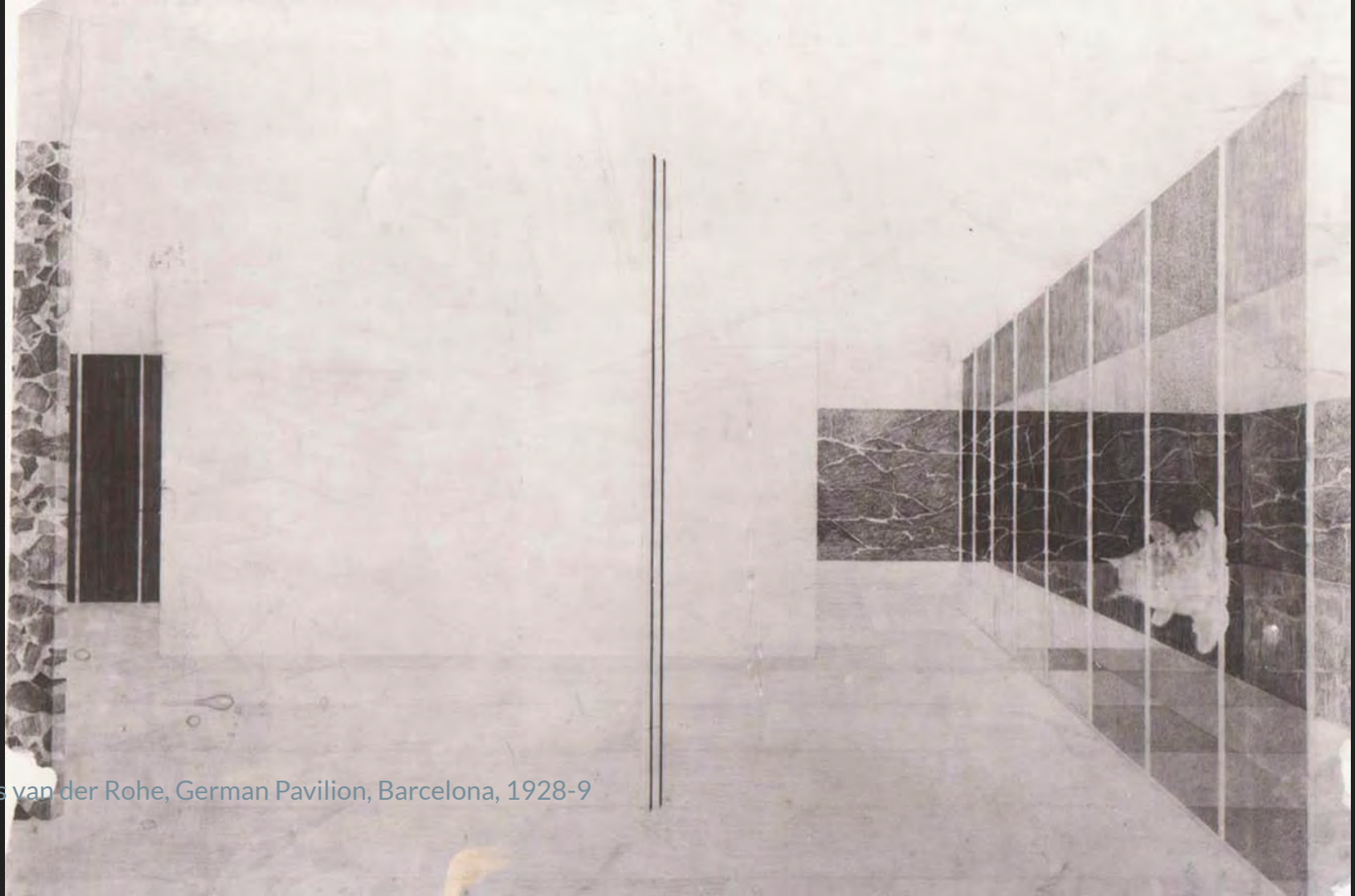
Superstudio, The Continuous Monument



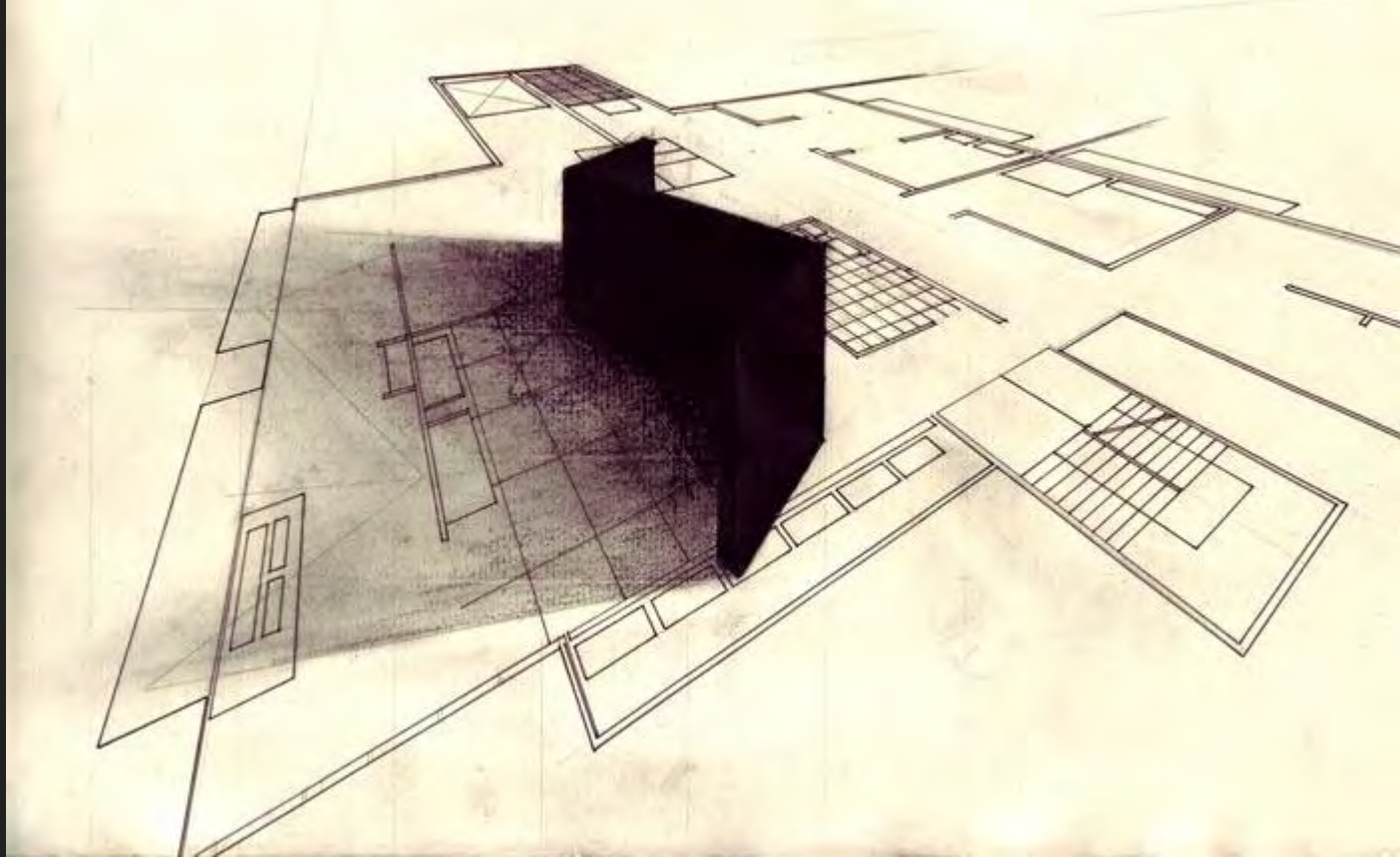
Superstudio, The Continuous Monument



Diller Scofidio + Renfro, Penn Station Proposal



Mies van der Rohe, German Pavilion, Barcelona, 1928-9



Viktor Timofeev, 2007

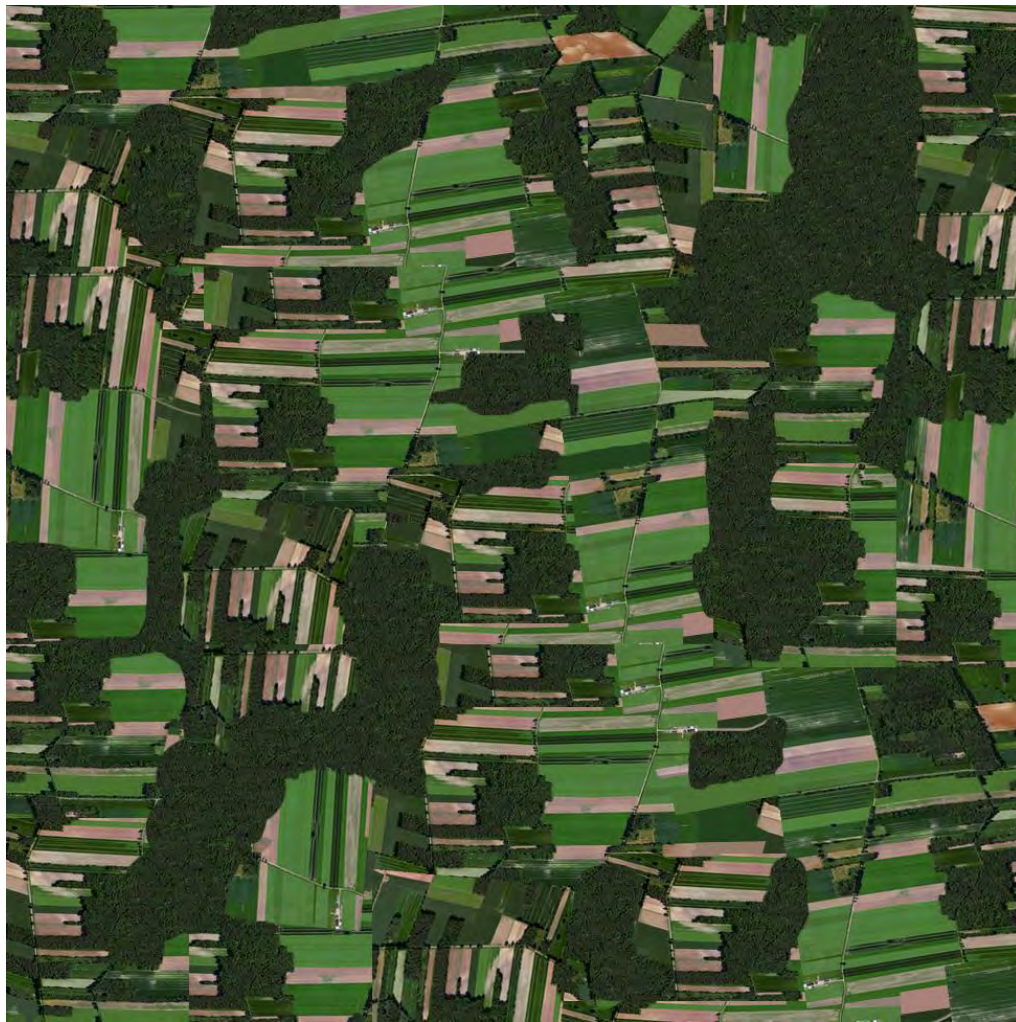


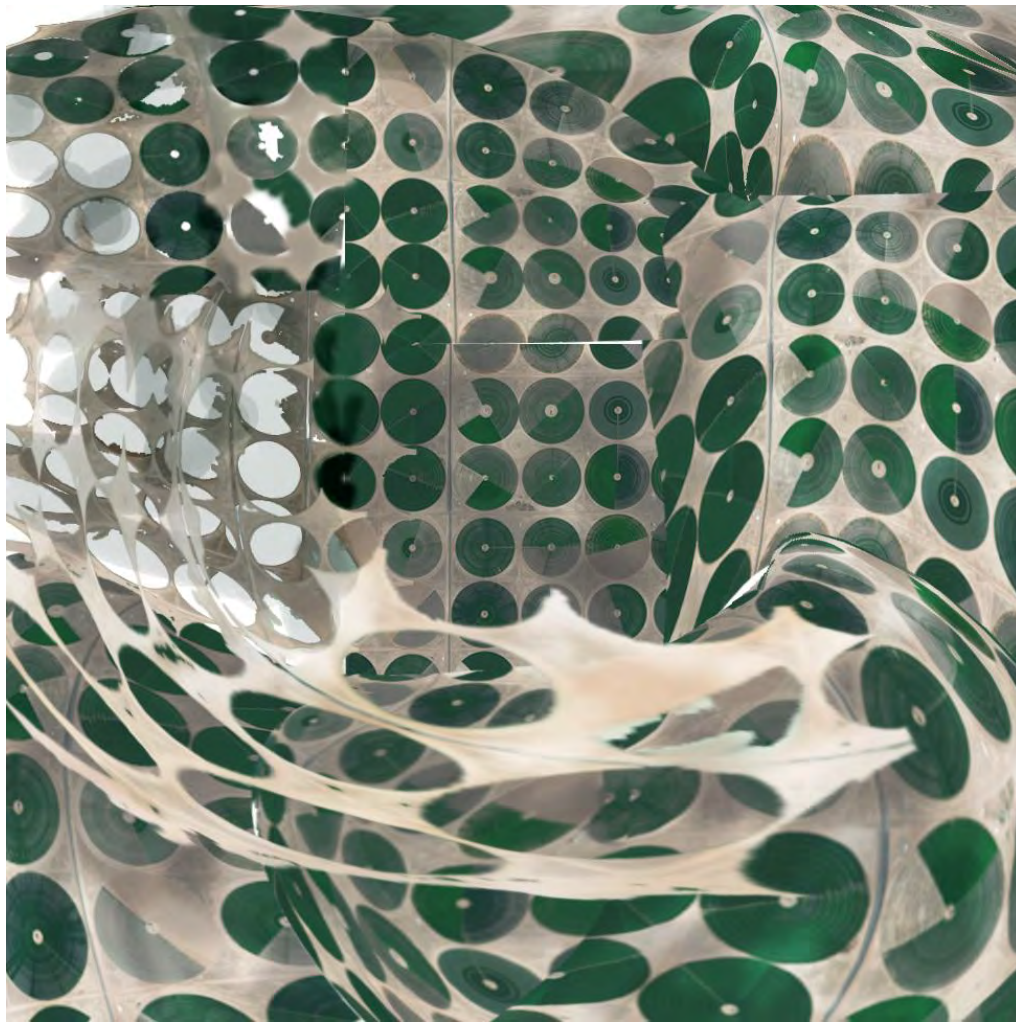
Peter Milton, Sightlines I: Tracking Shot, 2001



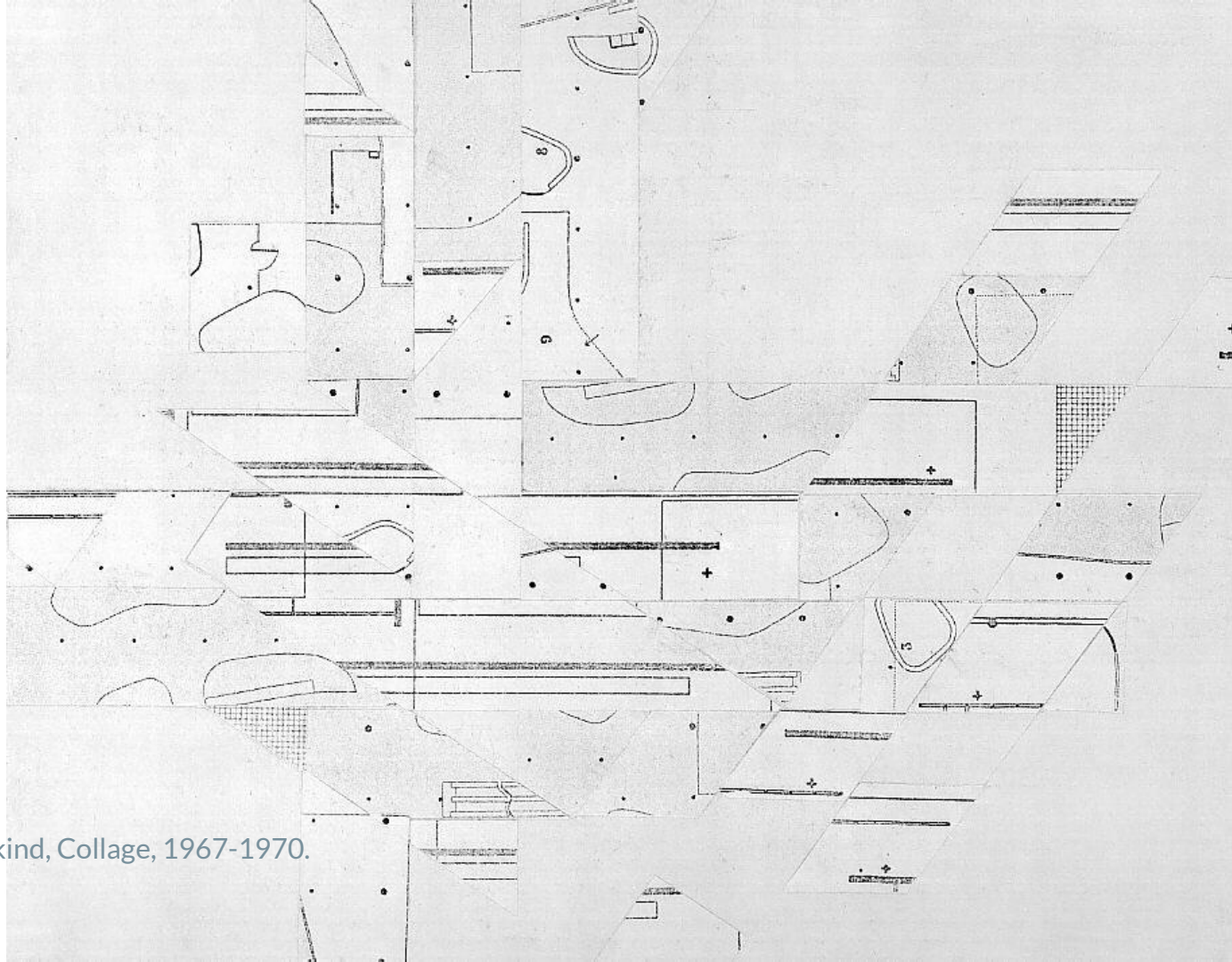
Anton Repponen, Mislaced, 2016.

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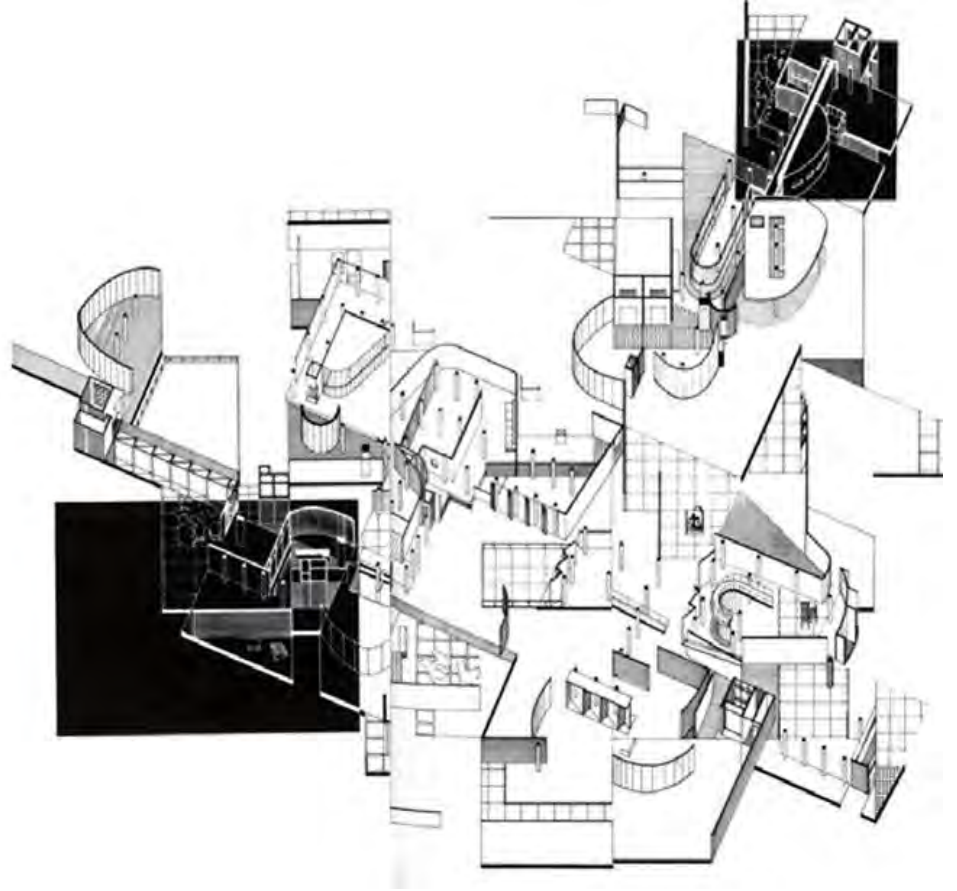
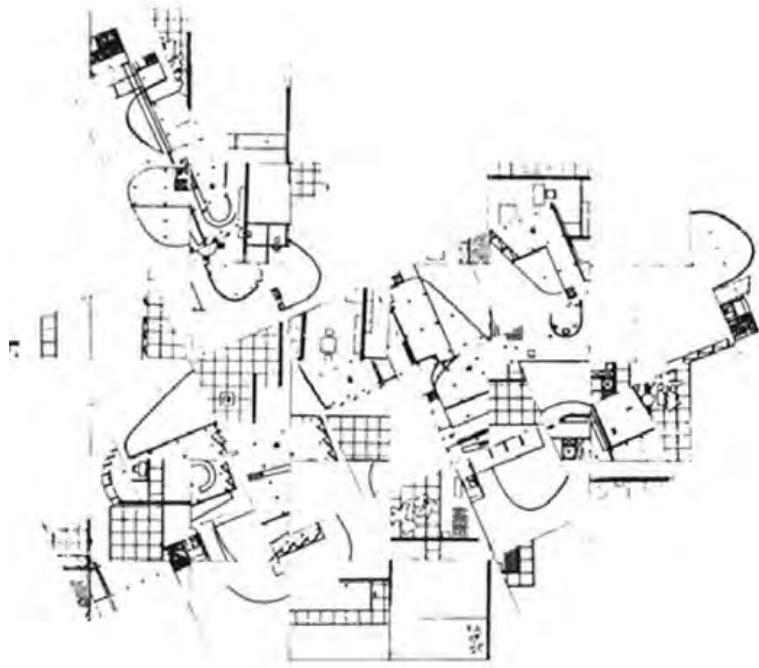




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Daniel Libeskind, Collage, 1967-1970.



Daniel Libeskind, Collage, 1967-1970.