

# GSAPP Spring 2019

## Architectural Drawing and Representation 2

### Syllabus

#### **Introduction:**

What is drawing for architecture today?

Our world today is influenced by invisible digital forces, or the ephemeral power dynamics of class, culture, race, gender, and power. How do we record and communicate those spaces and those forces? How does this differ from how we communicate the physicality and materiality of a building through a drawing? What range of tools and (un)conventions would we need to draw time/space/matter in flux?

#### Coordinator:

Dan Taeyoung

#### Instructors:

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How do we draw bodies, and how they move in a space? The weather? Communication within a space? The history of the labor and materials embedded within a space? How do our conventions render visible or invisible these questions?

How do the limitations of our drawing technologies change what we choose to communicate?  
ADR II is your opportunity to play, explore new methods of working, and invent your own tools and processes which can communicate your design ideas to specific audiences. Treating architectural visualization as predominantly a practice in communication, the class will challenge you to develop your own individual tone and style and to take a position on which conventions of architectural drawings are still useful and which should be disrupted with new technology.

#### TAs:

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#### Goals:

The goal of ADR2 is to incubate your personal relationship with drawing and representation by considering **drawing as a practice**.

You are invited to invent your own processes, to understand your tools and play with them, to develop your own style, to learn how to examine and represent space as a system, and to communicate your ideas.

We look forward to critical discussions and playful debate, experimentation with tools and representational strategies, and active risks.

The course is structured as a series of experiments that test three central 'hypotheses'. While each section will address them in their own way, these hypotheses exist as shared points of discussion to be tested, challenged, debated, agreed with, or rejected throughout the semester:

#### 1. Drawing as a way of seeing

How does drawing enable us to notice, translate, transcribe, process, and see differently?

#### 2. Drawing as a way of creating

What do we discover when we invent our own drawing tools and languages?

#### 3. Drawing as a way of being in dialogue

How do drawing enable us to communicate and discuss aspects of space and architecture? To whom does the drawing speak to, and with whose visual languages?

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#### **Morning Lectures (Tues. 9am - 11am, Wood Auditorium)**

Lectures are scheduled in the morning half of the course on every other week. (See schedule for exact dates.)

In companion to each lecture, a short recommended reading or reading excerpt may be assigned.

#### **Afternoon Desk crits / Pinups / Sessions (Tues. 11am-1pm)**

Afternoon Desk crits / Pinups / Sessions (Tues. 11am - 1pm, various locations)

In the afternoons, the class will have weekly desk crits/pinups/reviews.

These will be run by your assigned course instructor. This time will be comprised of desk crits or pinups in response to the specific needs of the class as deemed by the individual instructors.

**When lectures are not held in the morning, pinups will start at 9am.**

The various locations reserved for ADR2's usage are:

300 Buell South  
204 Fayerweather  
300 Buell North  
113 Wood

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#### **TA Sessions**

Each TA will hold a sign-up time during the week where they can perform one-on-one desk crits with each student. TAs will hold workshops / review sessions as well. Consider your TA as a helpful resource - as a peer and teacher who can provide one-on-one guidance.

#### **Grades**

Exact grading will vary per instructor, but the course places a strong focus on taking risks (relative to each student), in addition to project execution and class participation. A risky and difficult drawing experiment that ultimately 'fails' is more valuable than a perfectly-executed drawing that is very familiar to the student.

Following GSAPP's grading policy, students will receive a P (pass) grade for an acceptable level of work, LP (low pass) for work that meets only minimal standards, and HP (high pass) for a superior level of work. Attendance is mandatory at each class session. Any student missing more than three sessions will receive a grade of UW (unofficial withdrawal). For further information please consult GSAPP's grading policy: <https://www.arch.columbia.edu/grades>.

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#### Semester Schedule

Wk	Date	Morning (Tues. 10am - 12pm, Wood Auditorium)	Afternoon (Tues. 12-2pm)
Week 1	1/22/2019	<b>Intro Lecture:</b> Notation of phenomena, developing a system In-class exercise, introduction of <b>assignment 1</b>	
Week 2	1/29/2019	Group pinups / desk crits	
Week 3	2/5/2019	Lecture & Introduction of Assignment 3	Group pinups / desk crits
Week 4	2/12/2019	Group pinups / desk crits	
Week 5	2/19/2019	<b>REVIEW 10 - 2pm</b>	
Week 6	2/26/2019	Lecture: Tools, Manifestos, Scripts	Group pinups / desk crits
Week 7	3/5/2019	Group pinups / desk crits	
Week 8	3/12/2019	Lecture: Pushing a tool to its limits	Group pinups / desk crits
Week 9	3/19/2019	<b>SPRING BREAK</b>	
Week 10	3/26/2019	<b>REVIEW 10 - 2pm</b>	
Week 11	4/2/2019	Lecture: Drawings for Audiences	Group pinups / desk crits
Week 12	4/9/2019	Group pinups / desk crits	
Week 13	4/16/2019	Lecture	Group pinups / desk crits
Week 14	4/23/2019	Group pinups / desk crits	
Week 15	4/30/2019	<b>FINAL REVIEW 10 - 2pm</b>	