GSAPP Spring 2017
Architectural Drawing and Representation 2
Syllabus

Introduction:

Architecture can be described as the practice of crafting imaginary worlds, and manifesting these imaginaries into various forms of existence. Operating in a role between artist and activist, novelist and politician, illustrator and manager, architects balance on a spectrum between constructing the imaginary and discovering the real. In this context, what is the role of drawing? Do architects create buildings or do they create drawings about buildings? Or do these two questions, represented as opposites, frame a false dilemma? After all, the 'imaginary' and the 'real' are not opposing or even orthogonal forces, but are rather continuously influencing each other.

On one hand, the drawing performs to an audience. Drawings patiently explain highly intricate systems, argue for spaces that don't exist yet, whisper the complex ecologies of a site, and evoke the indescribable. Like written language, drawings are expressive and readable, a communication through visual form, medium, and grammar. Drawings perform a crucial role in communicating the intentions of architecture and space to a wide community. Throughout the design process, archtitecture is treated as a complex amalgam of program, circulation, site, zoning, demographics, history, theory, materiality, engineering, economics, poetics, anthropology, tectonics, form, and more.

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On the other hand, drawing is a process of thinking through doing, as a way to discover our designs. Drawing and representation can be anterior to a design, in which a design is discovered later because of a drawing that came first. Much like spoken language, drawings can perform in the murky space between intention and improvisation. Drawings can express the temporal, the subjective, and the real informed by a multitude of forces.

Drawing-as-communication may ask: How, through representation, can we move beyond mimesis and verisimilitude in order to represent these shared matters of concern? Drawing-as-thinking may ask: How, through representation, can we gain new modes of thinking that can enable us to be more thoughtful and exploratory designers?

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Goals:

The goal of ADR2 is to generate critical discussions and playful debate, to experiment with tools and representational strategies, and to take active risks. Ultimately, the goal of ADR2 is to incubate your personal relationship with drawing and representation.

The goal of ADR2 is not to exist as a set of assignments to fulfill. Rather, the course is structured as a series of experiments that test three central 'hypotheses'. The hypotheses exist as shared points of discussion to be tested, challenged, debated, agreed with, or rejected. While our experiments will vary from student to student and instructor to instructor, we have three central hypotheses for our semester:

<u>1. Drawing is a form of thought.</u>

Can we treat drawing as a territory to get lost in, not a map to navigate? What happens to how we think about space when we use one mode of drawing instead another? What happens when we translate between modes of drawings?

<u>2. Our tools and workflows affect what we represent.</u>

What are the conventions and defaults we work with? What do we discover when we invent our own drawing tools and languages?

<u>3. The audience influences the drawing.</u>

How does the drawing operate, become mobilized, alter others' understanding of space? How is the drawing changed by social context and visual conventions of the audience? Is a drawing without an audience ever truly possible?

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**Morning Lectures
(Tues. 10am - 12pm, Wood
Auditorium)**

Tuesday Morning Lectures (Tues. 10am - 12pm, Wood Auditorium)
Lectures are scheduled in the morning half of the course on most days.

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

A panel of student respondents will be chosen for each lecture. These students will be encouraged to provoke discussion in response to the lecture and reading, and respond to the larger student body with questions or comments.

**Afternoon Desk crits / Pinups /
Sessions (Tues. 12-2pm)**

Afternoon Desk crits / Pinups / Sessions (Tues. 12pm - 2pm, 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. 'Desk crit' locations will occur as follows for each instructor:
323 Fayerweather
320 Fayerweather
201 Fayerweather
505 Avery

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. Consider your TA as a helpful resource - as a peer and teacher who can provide one-on-one guidance.

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Grades

At their best, grades simply offer a helpful metric to each student for how much change and progress she or he has achieved in a semester. At their worst, grades help generate a risk-averse system.

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.

Recommended Reading

There are recommended readings as a companion to the course lectures and discussion, which will be announced before each week and will be posted on the university's Courseworks site.

There are no required textbooks for the entire course, but we have also listed below a few books, which are recommended if you have not interacted with them in your education.

Krauss, Rosalind E. "Post-medium Specificity."
Judd, Donald, "Art and Architecture." Donald Judd: Architecture.
Graham, Dan. "Window/Time/Space." Video, Architecture, Television: Writings on Video and Video Works, 1970-1978. Halifax
Kubler, George. "The Shape of Time"
Paul Klee, Pedagogical Sketchbook with introduction by Sibyl Moholy-Nagy
Bruno Latour, "Drawing Things Together"
Nicholas Negroponte, "Towards a Humanism Through Machines"