

Architectural Drawing – Representing and Interpreting the Built Environment

Brief Course Description

“Drawing is a way of thinking” as Peter Eisenman insightfully points out. The course fosters an understanding of key principles, and hence an appreciation, of architectural drawing through analytical drawing techniques. It offers historical and theoretical investigation of key approaches to representation and interpretation of architecture (including Renaissance perspective, Baroque multi-perspectives, contemporary adoptions of axonometric projection, chronophotography and collage, and Deconstructivist drawings), which is complemented by practical exploration of architectural drawing.

Different modes of appreciation of architectural drawing are investigated: perspective as a faithful and artistic representation of what we see and the embodiment of “a static ideal”; multi-perspectives and chronophotography as ways of democratizing space, highlighting the experience of movement and sense of infinity; collage as a spatial field for testing the part-to-part relationship, aiming to create a new whole which communicates either the sense of harmony or disharmony, peace or restlessness; Deconstructivist drawings as an analytical reconstruction of objective (axonometric) projection, proposing an appreciation of a pure logical or subjective transformation of the reality, opening up a new horizon for imagination.

Aims

The course aims to acquaint students with architectural drawing as one of the significant visual art forms for appreciation, relating visual arts with our bodies, postures, movements, events, narratives, imagination, visual projection, space, built environment and so on. It explains the principles of objective representation and subjective interpretation, their corresponding aesthetic values and meanings as well as their execution in architectural drawing.

Learning Outcomes

On completion of the course, students will:

1. learn the basic skills of making rough architectural sketches and accurate architectural drawings by different tools such as charcoal, sketch pencil, marker and brush;
2. be able to critically reflect on the themes/issues through engaging in drawing practice;
3. understand the historical development of architectural drawing and key themes/issues that have engaged the contemporary practice, e.g. the issue of objectivity and subjectivity in drawing;
4. be familiar with different modes of appreciation of architectural drawing, and hence enhance their appreciative skill to engage with this medium;

5. understand definitions of architectural aesthetics and meanings communicated by different drawing traditions;
6. be capable of integrating the knowledge of architectural drawing into what they have already learned about the practice of art or visual culture in general;
7. learn to produce guided and self-directed drawing projects.

Indicative Content

- Basic genres: sketch and accurate drawing;
- Two-dimensional drawing: line weight, shape, colour, contrast, composition, plan, elevation and section;
- Three-dimensional drawing: form, solid and void, spatial arrangement, rhythm, axonometric and perspective;
- Four-dimensional drawing: event-space and time-space continuum;
- Analytical approach to architectural drawing to show the cultural contexts, aesthetics and meanings of selected drawing examples from Renaissance perspective, Baroque multi-perspectives, contemporary adoptions of axonometric projection, chronophotography and collage, and Deconstructivist drawings;
- Theoretical and experiential perspectives on making representation and/or interpretation, investigating the issue of objectivity and subjectivity in drawing.

Teaching Method

Lecture, tutorial, guided practice, site visit; encouraging participation and using as many examples as possible.

Assessment of Learning Outcome

| Assignment | Learning Outcome | Percentage |
|--|---------------------|------------|
| 1. Portfolio of drawings - Guided and self-directed projects; - Selected works will be exhibited | 1, 2, 3, 4, 5 and 7 | 35% |
| 2. Presentation - Pinup work and oral presentation | 3, 4 and 5 | 15% |
| 3. Research Essay | 3, 4, 5 and 6 | 30% |

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| <ul style="list-style-type: none"> - 2,500 words - References to the required readings and supplementary texts are required | | |
| <p>4. Active and consistent participation</p> <ul style="list-style-type: none"> - Including answering questions in tutorials and taking part in the two local site visits | | 20% |

Required Readings

Ching, Frank. *Architecture: Form, Space, and Order*. 2nd ed. New York : John Wiley, 1996.

Eisenman, Peter. “Aspects of Modernism: Maison Dom-INO and the Self-Referential Sign.” In *Oppositions* 15/16, (1979): 189 – 198.

Giedion, Sigfried, *Space, Time and Architecture: the Growth of a New Tradition*. 5th ed. Cambridge: Harvard University Press, 2008.

Lam, Elsa. “Narrative Structures: the Nolli Plan and the Roman Experience.” In *Giambattista Nolli and Rome: Mapping the City Before and After the Pianta Grande*. Edited by Allan Ceen and Ian Verstegen. Rome: Studium Urbis, 2013.

Tschumi, Bernard. *The Manhattan Transcripts*. 2nd ed. London: Academy Editions, 1994.

Suggested Readings

Betsky, Aaron, and Zaha Hadid. *Zaha Hadid: Complete Works*. New York, NY: Rizzoli International Publications, 2009.

Ching, Francis D. K.. *Architectural Graphics*. 4th ed. New York: John Wiley, 2003.

Eisenman, Peter. *Ten Canonical Buildings: 1950-2000*. Edited by Ariane Lourie. New York: Rizzoli: Distributed to the U.S. trade by Random House, 2008.

Eskilson, Stephen. *Graphic Design: a New History*. 2nd ed. New Haven, Conn.: Yale University Press , 2011.

Field, Wooster Bard, and Thomas Ewing French. *Architectural Drawing*. New York etc.: McGraw-Hill Book Company, Inc., 1922.

Parramón, José María. *The Complete Book of Drawing: the History, Materials, Techniques, Theory and Practice of Drawing*. London: Phaidon, 1993.

Scruton, Roger. *The Aesthetics of Architecture*. Princeton, N.J.: Princeton University Press, 1979.

Tania Kovats ed. *The Drawing Book: A Survey of Drawing: The Primary Means of Expression*. London: Black Dog Publishing, 2007.

Travis, Stephanie. *Sketching for Architecture + Interior Design*. London: Laurence King Publishing, 2015.

劉克明。中國建築圖學文化源流 (A Course of Architectural Drawing in Chinese) 。武漢市：湖北教育出版社，2006。