

ARCH 5290: TOPICS IN ARCHITECTURAL THEORY

INSTRUCTOR: SANDHYA KOCHAR

LET'S BE HONEST: I SERIOUSLY NEED TO UNDERSTAND THAT GAZE

COURSE DESCRIPTION:

How is architecture changed by the manner of its representation? Traditionally, projects are presented through a set of plans, sections, renderings and models. In combination, these elements come together to argue differing aspects of the designers singular intent. Each piece tells part of the story, with no single element encapsulating the entire narrative of the architectural proposition. Each element has its strength, but any one in isolation can distort or exaggerate individual aspects of a design to the detriment of others.

This is also true of other less traditional forms of representation such as film, collage, digital and traditional animations, so-called "fly throughs" and full-scale mockups. This understood, can the initial or intended meaning of project be transformed by the manner in which it is represented alone? Can it be "re-cut" like a film, thereby transforming the narrative to something else entirely?

In this seminar students will explore the impact of representation on authorial intent and the audience's understanding. How we say what we say will be treated not as mute vessels but as active participants in the dialog between designer and the audience. Further, if architecture can be taken as an organizational device that structures experience by channeling the desire to draw and to form ideas, then representation bears the gravity of this act. This seminar posits ideas of re-representation and capturing desire that goes beyond an individual idea. Can this act of re-representation frame a new gaze such that it breaks the pre-existing architecture while opening up a new system of questioning?

In order to work with these questions, techniques will be taken in the abstract, preparing the students to critically understand how they talk about their work, not as a pre-determined set of requirements but rather as a complex intersection of projected cohesive absolutes (thinking/"the ideal"), sensorial connections (observing), recording through proxy devices (photography), to more traditional architectural representations (drawing, and modeling). Representation techniques not only convey spatial concepts but also mold the space of imagination. They set a syntax and vocabulary for conception and articulation of spatial ideas, mostly architectural ideas. However, the limitations within these techniques can make some spaces arguably not only impossible to draw but also unimaginable.

This seminar is a collection of pure experiments with similarities and differences: projects and texts that intentionally converge and deviate from each other to explore a range of creative possibilities of representation in architecture. Robin Evans states in *Projective Cast*, how particular types of drawing participate in a general economy of representation, enabling and also limiting vision.

The seminar will focus on 5 methodologies exploring the inability of the Cartesian method to document space relative to phenomenon (experience, materiality, perception, etc.), encoding poetic sequences. It is necessary to create an alternate understanding of space that might unlock the erotic potential of architectural representation. The 5 methods begin first with *Fragments*; experimenting with experience, memory, authenticity, authorship, fictitious realities and an implied narrative. Second topic focuses on the lack of *narrative* in orthographic projection. This topic deals with scribe+drawing (*Illustrative scribism*) that documents dialogues/monologues and scripts. The third topic deals with *drawing as an event*: representations that create accidents or chance experiences by using photography as an aid to representation. This topic briefly touches aspects of memory and representation techniques that become a polyphonic palimpsest of events, influences etc. The fourth topic touches on the *act of looking* by the viewer, the viewing device and the voyeuristic gaze. Drawings lack materiality and the invisible architecture of the gaze needs to be manifested physically through a

restaging of the pattern of looking, via the armature of the viewing instrument and the position in space. The last topic deals with *Perspectives that blossom* using techniques of representation such as stereophotogrammetry, anaglyphic drawings and studying El Lizzitsky's Proun Room. These techniques have been selected to either challenge/further the Cartesian ordering of space. This topic will focus on stereoscopy that affects the way we perceive coded representations of spatiality, such as drawings, photographs and paintings and reveals an often overlooked imperceptible boundary between two and three dimensions. Architectural drawing and photography currently share a Cartesian syntax of occlusion, the average vision from both eyes. What one sees from the left eye is very different from the right. The object seems to jump in space when one eye is closed. Attention to the way the two eyes work to form a single visual field also influences how one looks or gazes, at oneself looking, making perception through vision, a process of learning that can be full of surprises or accidents.

The students will work in pairs and select a topic from the following list. Each pair will work within the framework of that topic throughout the entire semester. The expected end output is an exhibition of works: drawings, models, paintings, collages, videos etc. Students will take a previous project model and drawings (or one on which they are currently working on, (beg, borrow or steal if you have none)), and "re-represent" it by employing design, drawing and making "the tools of an architect" in new and unconventional ways. The end goal is to produce a new representational set for a project through a critical framework based on the aforementioned topics. "Can re-presenting the work re-inform the project?" Can new avenues of research emerge through drawing and testing the boundaries that oscillate between reality and its aesthetic and philosophical possibilities proposed by the techniques themselves?

LIST OF TOPICS:

A) Fragment: Part and Whole: experience and memory, authenticity and authorship, how history can be depicted.

1) Aunthenticity and Authorship:

The Atlas Group brings together not only found, but also intentionally invented photographic, audiovisual, and written "documents" of everyday life in Lebanon

Web source:

Walid Raad: Atlas Group/The Atlas Group Archive/File Types AGP/The Sweet Talk File

Walid Raad: Atlas Group/The Atlas Group Archive/File Types A/The Sweet Talk File

Walid Raad: Atlas Group/The Atlas Group Archive/File Types AGP/Thin Neck File: "My neck is thinner than a hair: Engines"

http://universes-in-universe.org/eng/nafas/articles/2006/the_atlas_group

Readings:

The Work of Art in the Age of Mechanical Reproduction: *Walter Benjamin*

2) Experience and Memory: The movie "Arbor"

3) Experience and Memory: Manhattan Transcripts

Web source:

Bureau Spectacular: Cloudzwatching: Seagull City, <http://cloudwatching.net/>

Readings:

Perfect Acts Of Architecture, The Manhattan Transcripts, Bernard Tschumi, Pg 59-109

Architectures of Chance: Fragment, Part, Whole, Pg 155-173, Yeoryia Manolopoulou

B) Narratives:

1) Technique 1: Appearances and Apparitions

Readings:

Short Stories: London in two and half dimensions, CJ Lim +Ed Liu, Preface Pg 6-24, Prologue: Dream Isle Pg 25-51

2) **Technique 2: Illustrated Scribism**

Web source:

Jimenez Lai, Bureau Spectacular, Love and Promiscuity
http://bureau-spectacular.net/projects/love_and_promiscuity.html

Readings:

Delirious New York: A retroactive manifesto, Rem Koolhaas: The story of a Pool (1977), Pg 307-311
John Hejduk, Berlin Masques, Mask of Medusa, Masque 3, Pg 137-157

C) **Drawing as an event: Perceived disjunctions and accidents:**

1) **Aleatoric Drawing:**

Readings:

Panoramic Photography as Imagination Technology: Viollet-le-Duc and the Restoration of the Château de Pierrefonds

2) **Mnemotectonic drawings:** Aim to trace everything that you can possibly know/remember.

Readings:

Architectures of Chance: Drawing as Event, Pg 111-135, Yeoryia Manolopoulou
Marcel Duchamp and The Architecture of Desire, Allegory: The Fall: Pg 48-50, Penelope Haralambidou

Web source:

Polyphonic palimpsest, Perry Kulper, David's Island, Strategic Plot

D) **Act of looking:**

1) **The Viewing Instrument itself:**

Readings:

Architectures of Chance: Crossings: Viewing Instrument I, Pg 16-26, Yeoryia Manolopoulou

2) **Instrument/Model of the gaze:**

Readings:

Marcel Duchamp and The Architecture of Desire, Visuality: The act of Looking: Pg 202-235, Penelope Haralambidou

3) **Albert Durer: Perspective machine. Find web source.**

E) **Blossoming perspectives:**

1) **Discrepancies in vision:** Stereophotogrammetry: Duchamp's Given and Large Glass

Readings:

Marcel Duchamp and The Architecture of Desire, The Blossoming of Perspective: An architectural analysis of given, Pg 55-97, Pg 120-131, Penelope Haralambidou.

2) **2D to 3D:** Anaglyphic drawings

Readings:

Marcel Duchamp and The Architecture of Desire, The Blossoming of Perspective: An architectural analysis of given, Pg 153-179, Penelope Haralambidou

3) **Unfolded spectre:** El-Lizzitsky's: Proun Room. Find Websource

Readings:

Robin Evan's Projective Cast: Rumors at the Extremities, Pg- 337-349

SCHEDULE:

M	8-Sep	Intro to seminar, selection of topics, selection of models,
M	15-Sep	Presentation of readings: Group 1: Fragment, Part and Whole, Display of drawings and/or model
M	22-Sep	Presentation of readings: Group 2: Narratives, Display of drawings and/or model
M	29-Sep	Presentation of readings: Group 3: Drawing as an event: Perceived disjunctions and accidents,

Display of drawings and/or model

M	6-Oct	Presentation of readings: Group 4: Act of looking:
M	13-Oct	Presentation of readings: Group 5: Blossoming perspectives, Display of drawings and/or model
M	20-Oct	Display of drawings and/or model
M	27-Oct	Display of drawings and/or model
M	3-Nov	Display of drawings and/or model
M	10-Nov	Display of drawings and/or model
M	17-Nov	Display of drawings and/or model
M	24-Nov	Display of drawings and/or model
M	1-Dec	Display of penultimate drawings and/or model
M	9-Dec	FINAL REVIEW

EXPECTED LEARNING OUTCOMES:

To understand how the students have adapted / understood / transposed the act of representation through an exhibition that consists of original project drawings and their correlating re-informed and re-interpreted representation sets.

READINGS ON HOLD IN LIBRARY:

- 1) Perfect acts of architecture / by Jeffrey Kipnis ; preface by Terence Riley
NA680 .K48 2001 c.3
- 2) Short stories : London in two-and-a-half dimensions / C.J. Lim and Ed Liu
N6797.L46 A4 2011
- 3) Delirious New York : a retroactive manifesto for Manhattan / Rem Koolhaas
NA735.N5 .K66 1994
- 4) Mask of Medusa : works, 1947-1983 / John Hejduk ; edited by Kim Shkapich
NA737.H36 A4 1985 c.2
- 5) The projective cast : architecture and its three geometries / Robin Evans
NA2760 .E93 1995
- 6) My personal books on Reserve:
Architectures of Chance, Yeoryia Manolopoulou
Marcel Duchamp and The Architecture of Desire, Penelope Haralambidou

POLICIES:

Course Format: Seminar meetings will be of two types: collective meetings that engage material as a group with students presenting readings and work, and paired discussions that engage individual efforts. Collective meetings include pin-ups, reviews and presentations. In all cases, the entirety of seminar time will be spent on the exercises and students must be ready to present at the beginning of class. Seminars are based upon ongoing research. Assignments and requirements are subject to the discoveries of previous work and substantiated by communications between the instructor and studio.

Students must check their university email daily.

KSA Lecture Series: Students are very strongly encouraged to attend the KSA Lecture Series. The Series is an invaluable source of new and enduring ideas by current designers and scholars. Seminar discussion often draws from references to ideas presented in the Series.

Deadlines: Students who miss deadlines due to valid and documented extenuating circumstances may submit the required work at a date **agreed upon with the instructor**. University regulations limit such circumstances to serious personal illness

and death of an immediate family member, and both cases require written documentation: a doctor's note or a newspaper obituary. Unexcused late projects will not be accepted, incomplete projects will be evaluated in relation to their degree of completion, and a student is present only if he or she presents sufficient work to the instructor. A student will be warned by email after the first unexcused absence; a student's grade will drop one letter grade after the second and third unexcused absences; and a student with four unexcused absences can be immediately dismissed and given an "F." Again: **you** are REQUIRED to check your OSU email daily.

Documentation: Students must provide hardcopy and/or digital reproductions of all final projects as requested by their section instructor by **4 PM Wednesday, December 10, 2014**. Failure to meet this deadline will result in a grade of "incomplete" and could result in a drop in grade level.

Evaluation: Seminar work is both individual and collective. Evaluation will include not only individual design excellence, but also a student's contributions to the seminar through collective research, documentation and discussions. Grading is based on a comparison with other students in the course, with students who have taken the seminar courses previously, and with the instructors' expectations relative to the objectives of the course. For an "A", the student must satisfy the course objectives excellently; for a "B", in an above average manner; for a "C" in an average manner; for a "D" in the lowest acceptable manner; and an "F" denotes that the student has not satisfied the course objectives.

Sexual Harassment: OSU's Sexual Harassment policy, which applies to all faculty, staff, and students, includes lewd remarks and inappropriate comments made in the studio environment, classroom, and computer labs as well as the "display of inappropriate sexually oriented materials in a location where others can see it." Students can file a complaint by contacting Student Judicial Affairs at 292-0748. Sanctions include reprimand, suspension, and dismissal from the University.

Students with Disabilities: If a student requires accommodation for a disability, he or she should immediately arrange an appointment with the professors and the Office for Disability Services. At the appointment, the professors, disability counselors, and student can discuss the course format, anticipate needs and decide upon accommodations. Professors rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies.

KSA Safety: To provide the best education, the KSA must act as a community. As such, its members (faculty, students, and staff) must respect and watch out for each other. The University escort service provides safe transportation to and from Knowlton Hall 7:30AM-3AM. Call 292-3322.

Seminar Behavior: Damaged equipment and furniture should be reported immediately to Phil Arnold. All presentation materials must be removed from review spaces following reviews.

Please also note:

1. The following items are prohibited in Knowlton Hall: non-KSA furniture, liquor, weapons, bicycles, skateboards, rollerblades, and pets.
2. The following tools are prohibited in Knowlton Hall: spray paints, foam cutter wands, welding devices, heat guns, and any flame or gaseous liquid device.
3. The following safety compliances must be observed: electrical power cords cannot be connected in a series or extend over traffic areas; fire extinguishers must remain accessible and in full view; access to stairwells, corridors, and aisles must maintain a 44" clear width and handrails must be unobstructed.
4. Building surfaces cannot be marked, anchored to, or penetrated.
5. Installations may not occur in any part of the building except by permission of Philip Arnold, KSA Building Coordinator.
6. Power tools are restricted to the mat/fab lab except by permission of Philip Arnold, KSA Building Coordinator.
7. Loud noise is forbidden.
8. Graffiti and vandalism are grounds for disciplinary action.

Academic Misconduct: Most importantly, it is critical that you take responsibility for your academic work. It is expected that all work is done with honesty and rigor. You are encouraged to read [Ten Suggestions for Preserving Academic Integrity](#), and you are required to be familiar with the [Code of Student Conduct](#), which covers academic and social misconduct issues.