

Faculty: Carlo Frugiuale, Beth Weinstein

T 9-11:40am

NOTATION + MAPPING

Week 1 - 01 / 24

PRESENTATION Sectional, cartographic, differential, vectorial, temporal, locational displacements

READINGS

- Deleuze, Gilles, "The Diagram", *Francis Bacon: The Logic of Sensation*. 81-90.
- Somol, R.E. "Dummy Text, or the Diagrammatic Basis of Contemporary Architecture" Eisenman, Peter ed., *Diagram Diaries*
- Allen, Stan. "Diagrams Matter", *Any*, 1998, n. 23: 14-17
- Allen, Stan. 2: "Mapping the Unmappable", 3: "Plotting Traces". *Practice*. 31 - 69.
- Corner, James. "Representation and Landscape". *Theory in Landscape Architecture: A Reader*. 144 – 165.
- Evans, Robin. "In Front of Lines That Leave Nothing Behind: Chamber Works". *AA Files* 05/84.
- Lynn, Greg. "Forms of Expression: The proto-functional potential of Diagrams in Architectural Design", *El Croquis* 72.

ASSIGNMENT

- 1: construction of a "plot" through analytical / notational drawing + precise data gathering
 Format: rich + multilayered hand/digitally constructed (drawn) mappings
 Photographic, textural, sound or other recordings.

Week 2 - 01 / 31

PRESENTATION Digital overview: review of overall digital sequence.
basic commands, lighting, mapping, cad-viz-photoshop links

Week 3 - 02 / 07

PIN UP / DISCUSSION 1: Notation
Assignment 1 due**PERSPECTIVE AS PERCEPTION BY EMBODIED VIEWER**

Week 4 - 02 / 14

PRESENTATION **Constructed One and Two Point Perspectives**

In Class Exercise – rigorously constructed perspective (perspectiva artificialis)

READINGS

- Evans, R. "Mies van der Rohe's Paradoxical Symmetries", *TDB*, 233 - 273.
- Bryson, Norman. "The gaze in the expanded field". *Vision + Visuality*, Hal Foster 87 – 109.
- Jay, Martin. "Scopic Regimes of Modernity". *Vision + Visuality*, Hal Foster, ed. 2- 23.
- Vesely, Dalibor. "The Perspectival Transformation of the Medieval World" *AADR* 109-174

ASSIGNMENT

2a – constructed perspectives

Week 5 - 02 / 21

PRESENTATION **Stretched optics**Digital overview: (camera controls and multiple view renderings)
lens, camera position, panning, landscaping, sequences

Week 6 - 02 / 28

PRESENTATION **Anamorphosis**

READINGS

- Perez Gomez, Alberto. "Relocating Anamorphosis", *AR+PH*, 138 – 161.
- Cohen, Preston Scott. "Predicaments + Surrogates" + "Inverse Projections: Taylorian Perspective Apparatus", *Contested Symmetries*
- Vesely, Dalibor. "The Age of Divided Representation" *AADR* 175-228

ASSIGNMENT

2b – digital manipulations and re-examinations of 2D-3D view point relationships.

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Week 7 - 03 / 07

PIN UP / DISCUSSION 2: Perspective

Assignments 2a and b due

DRAWINGS IN TIME

Week 8 - 03 / 15

PRESENTATION **Montage**

Screening of Dziga Vertov's *The man with a movie camera*, 1929.

READINGS

•Eisenstein, S. "The Cinematic Principle and the Ideogram, "A Dialectic Approach to Film Form", "Methods of Montage", *Film Form*

•Bois, Yve-Alain. "Eisenstein: Montage + Architecture", *Assemblage 10*

•Tschumi, Bernard. "Illustrated Index: Themes from the Manhattan Transcripts", *AA Files #4* 1983.

VIEWINGS

at Bobst library:

•Ferdinand Leger. *Ballet Mechanique*

•Hans Richter + Victor Eggeling. *Symphonie Diagonale*

•Hans Richter. *Ghosts before Breakfast*

ASSIGNMENT

3: Story Board as 2D-3D-4D "narrative" construct

Week 9 - 03 / 21

SPRING BREAK

Week 10 - 03 / 28

MID TERM REVIEW

MONTAGE OF NOTATIONAL + PERSPECTIVAL WORKS WITHIN A PHYSICAL (Non-virtual) THEMATIC STRUCTURE (assignment 3)

Week 11 - 04 / 04

PRESENTATION **"Anima-tion: bringing a soul to the inanimate."**

Moving planes and layered time.

camera motion, animated maps, alpha channels, animated lights.

ASSIGNMENT

4: Anima-tion

Week 12 - 04 / 11

PRESENTATION **Editing**

"film" editing techniques +strategies

Week 13 - 04 / 18

PIN UP / DISCUSSION 3

Assignments 3 redux (Narrative structure) + 4 (Rough animation)

Week 14 - 04 / 25

PRESENTATION **Multi view**

READINGS

Michael Webb: "On an Archigram Era Project"

ASSIGNMENT

5: For Print

Week 15 - 05 / 02

NO CLASS – FINAL REVIEW WEEK

Week 16 - 05 / 08

FINAL REVIEW

Final presentation of Assignments 3 - 5

05 / 08

CD ARCHIVE DUE

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General References:

Allen, Stan. *Practice: Architecture, Technique and Representation*. Overseas Press Association, Amsterdam: 2000.

Eisenstein, Sergei. *Battleship Potemkin*, 1926; *October*, 1928; *Alexander Nevsky*, 1938; *Ivan the Terrible*, Part 1, 1945, Part 2, 1958

Evans, Robin. *Translations from Drawing to Building and Other Essays*. MIT Press, Cambridge/London: 1997. (abbreviated as *TDB*)

Evans, Robin. *The Projective Cast.: Architecture and its Three Geometries*. MIT Press, Cambridge/London: 1995.

Martin, C. Leslie. *Design Graphics*. Collier – MacMillan, Toronto: 1962 / 1968

McCloud, Scott. *Understanding Comics*. Northampton, MA : Kitchen Sink Press, 1993

Perez-Gomez, Alberto and Pelletier, Louise. *Architectural Representation and the Perspective Hinge*. MIT Press, Cambridge/London: 1997. (abbreviated as *AR+PH*)

Tschumi, Bernard. *Manhattan Transcripts*. London: Architectural Design Monograph, 1961

Vertov, Dziga, *The man with a movie camera*, 1929.

Vesely, Dalibor. *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*. MIT Press, Cambridge/London: 2004.

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Course Description:

This course investigates the relationship between geometry and architecture through an understanding of their techniques in representation and spatial reasoning. Practices of parallel and central projections are explored through accounts and examples in art and architectural history. Through readings and lectures, different methodologies in representation are traced and examined across different historical, theoretical, and cultural movements. Further interpretation and discussion will allow students to uncover the comprehensive codification of representation in the Modern and Postmodern paradigm. More specifically, the recent impact of computers on architecture's oscillation between traditional and contemporary methods of two and three dimensional representation will come into focus. Conceived as a year-long course, in the second semester we will focus upon the third and fourth dimensions of the architectural projection.

Course Structure:

The schedule consists of weekly assignments, both hand drawn and digitally created, which will be introduced and reviewed as indicated on the calendar. Most class sessions will include a lecture or presentation of new material followed by a hands-on tutorial workshop. Additionally there will be 6 to 9 hours of work outside of class per week. There will be three pin-ups and a final review which will require additional preparation outside of class time. Comparison of the differences between the hand/eye relationship of traditional drawing and the mouse-screen interface of computer simulations is explored through both the tutorial workshops and pin-ups and group discussions.

Project Descriptions:

Theme 1:

Notational drawing and its use as an analytical and generative method, revealing and communicating differential information, in particular complex multi-dimensional layerings.

Theme 2:

Further investigation of the techniques of central (conical) and 2 point perspective and variations and perversions of "embodied" perspectiva artificialis.

Theme 3:

From the 2nd through fourth dimensions; time, space and event laid out on the two dimensional page + rethought in 3-4D drawing structure. Storyboards and graphic novels

Theme 4:

"Anima-tion: bringing a soul to the inanimate."

Theme 5:

Bringing animated drawings out of time and back to the realm of flatland.

Grading:

Grades are based upon your effort/motivation, progress, and completion of assignments, both technical and conceptual rigor and finesse, experimentation and risk taking.

1. Attendance and promptness are mandatory. The work you do in class will be evaluated as 25% of the grade.
2. Completion of weekly assignments and active participation in pin-ups / reviews and in-class discussions: 30% of grade
3. Two juried presentations: 30% of grade
4. CD-ROM archive containing all exercises, completed assignments and final projects from the semester: 15% of the grade