



Antoni Gaudí, La Sagrada Família, 1882 -

Drawing Architecture's Surface

COURSE DESCRIPTION

"We can never be quite certain, before the event, how things will travel and what will happen to them on the way. We may...try to take advantage of the situation by extending their journey, maintaining sufficient control in transit so that more remote destinations may be reached."¹

Writing on the relationship of drawing to building, Robin Evans points out that the medium of drawing holds a unique position in architecture because it describes a reality yet to come. Unlike sculptors or painters, who work directly with the material they shape, architects make drawings which instruct others how to shape matter. This space between drawing and building—the space of translation and transposition—will be the focus of this studio.

Recent architectural design has shown a revived preference for thick, textured, colorful, surfaces. This trend is supported by the new form-making possibilities afforded by the computer and by advancements in the science of building materials. Architects practicing today have at their disposal new tools to make new forms, and new materials to clothe them. But amongst these novel developments, the medium of drawing—both analog and digital—has maintained a relatively conventional status, seen predominately as a reference for construction or a direct representation of the computer model. Now that the "building" is computer-modeled in three-dimensions the role of traditional architectural drawing techniques—such as orthographic projection—have changed, both as generative and representational tools.

This studio will focus on reviving the projective possibilities of the architectural drawing.

Through a series of drawing exercises students will develop novel techniques that focus on architectural "texture." The focus of our research will be the ornate designs of *Modernisme* and the Spanish Baroque—an important predecessor to today's ecstatic architectural surfaces. Home to Gaudí, Puig i Cadafalch, and Domènech i Montaner, among others, Barcelona is the concentrated site of numerous exemplary architectural precedents in these styles. Through their use of *sgraffito*, sculptural oriel windows, ornamental details, and ornate balconies, doorways, crests, and cupolas the buildings of Barcelona provide rich examples of surface and texture which students can literally draw upon. Through the firsthand observation of the opulent, sculptural ornament of these buildings, students will develop projective drawing techniques which describe their compositional logics, depth, materiality, structure, and form. Rather than a direct transcribing of existing textures we will speculate on extendable drawing techniques which can open up new possibilities for the design of lush, textured surfaces today.

1. Evans, Robin. "Translations From Drawing to Building." *Translations from Drawing to Building and Other Essays*. London, England: Architectural Association Publications, 1997. p. 182

The opportunity to observe and sketch these astonishing architectural case studies *in situ* will afford students the opportunity to develop advanced drawing techniques which will strengthen their skills for future work and to draw connections between historical precedent and contemporary design. Techniques developed will be both analog and digital; we will fluidly shift back and forth between hand drawing and parametric computer modeling/drawing in pursuit of all projective possibilities.

All work done in this studio will be understood as projective. The goal of the work is not to simply understand the origins of historical examples, but to use the old as the foundation for the production of the new—new techniques and new strategies for design and representation.

SCHEDULE:

Course Dates: 5/4/2010 - 6/25/2010

- Introduction in Ann Arbor and Jump-start exercise: May 04 - May 14
- Trip to Barcelona, Spain: May 17 - June 25

Barcelona Site Visits:

- Pre 19th-century:
 - Església de Santa Maria del Mar, 1383

Modernisme:

- La Sagrada Família, Antoni Gaudí, 1882-
- Casa Antoni Amatller, Josep Puig i Cadafalch, 1898-1900
- Casa Manuel Felip, Telm Fernandez i Janot, 1903
- Casa Josep Batlló i Casanovas, Antoni Gaudí, 1906
- Palau Baró de Quadras, Josep Puig i Cadafalch, 1906
- Casa Casimir Clapes, Joaquim Bassegoda i Amigo, 1908
- Palau de la Música Catalana, Lluís Domènech i Montaner, 1905-1908
- Cases Joan B. Pons, Joan B. Pons i Trabal, 1909
- Cases Castillo Villanueva, Juli Fossas i Martinez, 1909
- Casa Milà, Antoni Gaudí, 1906-1910
- Casa Comalat, Slavador Valeri i Pupurull, 1911
- Parc Guell, Antoni Gaudí, 1900-1914
- Colònia Güell, Antoni Gaudí, 1908-1915
- Cases Antoni Rocamora, Joaquim Bassegoda i Amigo, 1917
- Hospital de la Santa Creu i de Sant Pau, Lluís Domènech i Montaner, 1901-1930

Modern and Contemporary:

- Barcelona Pavilion, Mies van der Rohe, 1929 (reconstruction)
- Walden 7 Housing Complex, Ricardo Bofill, 1970-1975
- Fundacio Joan Miró, Josep Lluís Sert, 1972-1975
- Botanical Gardens, Carlos Ferrater, 1989-2001
- Torre Agbar, Jean Nouvel
- Santa Caterina Market, Miralles Tagliabue
- Fish, Frank Gehry
- MACBA (Museum of Contemporary Art), Richard Meier
- Forum Building, Herzog & deMeuron
- South East Coastal Park, FOA

Office Visits:

- EMBT
- Vicente Gullart
- Rafael Moneo (Madrid)
- Juan Herreros (Madrid)
- Mansilla Tunon (Madrid)

Possible in-country travel:

- Bilbao
- Cordoba
- Grenada
- Madrid
- Olot
- Salamanca
- Seville