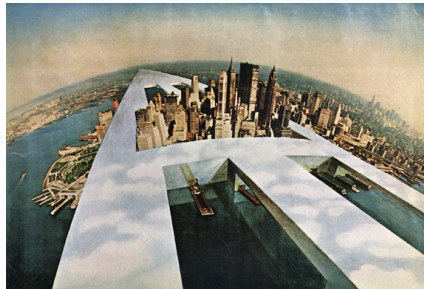


**Peter Halquist**  
***Minimal Maximal***

Borrowing techniques from scenography, cinematography, and physical model photography, this section will stage ephemerality—spatially layering the material and immaterial in search of architectural possibility. Through a process of making, staging, photographing, and editing, participants will design objects in space—conflating visual elements such as depth, color, texture, form, and atmosphere. Using minimal means to maximal effect, scaled-down scenographies become immersive through careful image making and post processing. This section will dissect the process of image making, privileging direct and immediate feedback to maximize iterative potential. Fundamentals of image-making (lighting, optics, angle), as well as approaches to material (and immaterial) exploration, will be considered.



Superstudio, *Continuous Monument*, 1969-70

**Matiss Groskaufmanis:** mgroskau@umich.edu  
**Peter Halquist:** halquist@umich.edu  
**Eduardo Mediero:** mediero@umich.edu  
**Perry Kulper** (Coordination): pkulper@umich.edu

**Lecture:** Wednesday, 1-2 pm (A+A Auditorium)

**Section:** Wednesday, Matiss, 2:00- 4:30 pm ( ); Peter 2:00- 4:30 pm ( ) Eduardo, 2:00- 4:30 pm ( ); Perry, 2:00- 4:30 pm ( )

### **Introduction**

Arch 516 introduces techniques of architectural representation, framing relationships between varied modes of visualization and their respective historical, theoretical and operational contexts. The course navigates two primary trajectories: 1. the acquisition of practical skills for the use of specific representation techniques; 2. the interrogation of ideas that are supported by those techniques. Several categories of architectural representation will be introduced in the weekly lecture component of the course. Specific representation techniques will be explored through exercises aimed at skill acquisition with each student in the course spending 6 weeks each with two faculty members—the production of work will happen in two 6-week increments developed in the faculty-led sections. By contextualizing the history of architectural representation, coupled with the introduction of techniques, strategies, and theories that surround them, the underlying aim of Arch 516 is to expose various modes of representation while providing each student with the disciplinary tools and technical skill sets to implement, and to act discretionarily within the potential of visualization techniques, both in the course and importantly, beyond.

Once an undeniable accomplice of the socially and subjectively constructed figure of the architect, representation, or architectural drawing is a complex affair. Historically, the architectural drawing has been motivated by ideas on the one hand, and by the projection of material make up, or construction, on the other. Disciplinarily, we make assumptions about relations that exist between drawing surfaces, or contemporarily, pixels of speculation, or architectural representation, and the space of construction, or building. But what those relations are, how they are changing and what they mean should not be taken for granted. As the roles, capacities and even definition of the architect transform so too may the roles, capacities and potential of spatial representation.

Visualizations, in general, and architectural drawings and images specifically, occupy deep cultural, disciplinary, and institutional strata. They span an array of definitions, interpretations and practices—this is their legacy. While their status in the practices of design and even construction is changing they remain fundamental to the work of the architect. However, they are not innocent. All forms of visualization carry a range of biases and conceits, occasionally transgressing ethical, political and material boundaries. They are loaded with all kinds of ‘stuff’ and we need to be keen to those extended relations if we are to effectively contribute to cultural production.

Whether in the space of drawing, erasing and redrawing on sheets of paper, or in the keyboard commands of digital interfaces, the work of design still largely happens in the space of the drawing, or its computer counterpart, the digital range. Peter Cook refers to drawing as the motive force of architecture. Robin Evans said that architects don’t make architecture, but representations of it. And in his exhibition catalogue, ‘Perfect Acts of Architecture’ Jeff Kipnis identified three roles for the architectural drawing—as an innovative design tool; as the articulation of a new direction for architecture; and as the creation of consummate artistic merit. Arguably, the architectural drawing, digital, or manual, or combinatory, remains an operational compass for the work of the architect—its legacy and status, stable and vulnerable at the same time. Its histories are established and waiting to be written by you, the cultural agents in this course. The time is now... where will you stand when the whistle blows?

# CRITICAL HYPER- REALISM

In a time where the rapid-fire bombast of image consumption seems to have utterly dominated the field and the development of visual representation through computer and digital technology advances, the credibility of images is put into question, spreading doubt and distrust across social, cultural and political realms. What is real? Does reality even exist? This course will challenge this paradigm as an experiment in the visual representation of architecture. We will take these new "certainties" not as neutral acts but subjective products, inevitably imbedded in the author's creation. If one then acknowledges that there is no such thing as an objective reality, could we take these orchestrated representations to challenge our own existence and create new meanings? Through the careful manipulation of images, drawings and models we will play in-between confusion and clarity, conviction and disbelief, to depict a too-near-future dystopia that will critically pose questions about today's architecture and society as a large.

The course will be structured into three parts:

## 1. COLLAGE

Through the careful manipulation of images we will create two hyperreal collages that portray a critical, possible reality. The images will be clear and concise, utilizing elements of photographic composition as a disguise mechanism. Images will be black & white, 18" x 24", portrait, mounted on 3/8" white foam core. Two weeks.

## 2. MONTAGE

During this second exercise we will reinterpret the images created by translating them into two orthographic drawings (plan, elevation, section or axonometric), bringing them to a new level of abstraction. Just like film editing, we will have to condense space, time and information to produce a succinct outcome. Drawings will be black & white, 18" x 24", portrait, mounted on 3/8" white foam core. Two weeks.

## 3. MIRAGE

As the mean to bring the work back to the physical realm, we will individually build a stage composed of parts and wholes of our work that three-dimensionally portray our critical hyperreality. The stage will be experienced frontally and will deal with notions of optical confusion and visual distraction. It will be 18"x 24" x 18", landscape, on 1" solid base. Two weeks.

Fall 2019

Eduardo Mediero mediero@umich.edu  
Wed Lecture 1-2 pm / Sections 2-4:30 pm

ARCH 516  
ARCHITECTURAL  
REPRESENTATION