



UNIVERSITY OF CALGARY
SCHOOL OF ARCHITECTURE,
PLANNING AND LANDSCAPE

ARCH 680.32: Drawing Manifesto

Winter 2024

Tuesdays and Thursdays 9:00am-10:30am

Instructor: Mohammad Moezzi

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INTRODUCTION

This is a seminar/lecture in-person course that explores drawing as an alternative mode of architectural authorship, distinct from traditional modes, building and writing. Delving into the interplay between philosophy, theory, and drawing methods, the course offers an introduction to creating and interpreting critical architectural drawings, particularly focused on after the widespread use of computers and digitization. It comprises lectures, drawing, readings, discussions, and culminates in a term project applying insights to architectural discourse through critical drawing. The term "manifesto" encapsulates the course's essence—a radical declaration of intentions, bridging philosophy, theory, and drawing.

CACB STUDENT PERFORMANCE CRITERIA

The following CACB Student Performance Criteria is covered in this course at a primary level: A1.

Design Theories, Precedents, and Methods; B1. Critical Thinking and Communication; and B3.

Architectural Theory. The following CACB Student Performance Criteria is covered in this course at a secondary level: A3. Design Tools; A8. Design Documentation; and B2. Architectural History.

OBJECTIVES

1. Develop an understanding of drawing as a critical tool in architectural authorship, differentiating it from traditional modes such as building and writing.
2. Apply philosophical and theoretical concepts to the practice of architectural drawing,
3. Critically analyze and interpret architectural drawings, and visionary architecture, using insights from course readings and discussions to evaluate and contextualize works within the broader architectural discourse.
4. Create original architectural drawings and manifestos that reflect a personal architectural ideology, demonstrating a capacity for critical thinking and creative expression within the discipline.
5. Effectively communicate architectural ideas and theories through drawing, showcasing a proficiency in using drawing as a medium for both conceptual exploration and the articulation of complex architectural concepts.

TOPICS/READINGS/CONVERSATIONS

Tuesday, Jan 09	Course Introduction
Thursday, Jan 11	Drawing Conversation 1 Assignment 1 Due
Tuesday, Jan 16	Digital is Not a Turn in Architecture, But a Historical Phenomenon Reading Requirements: Carpo, Mario. "The End of the Projected Image", in <i>The Second Digital Turn: Design Beyond Intelligence</i> . MIT Press, (2017): 99-130
Thursday, Jan 18	Drawing Conversation 2 Assignment 2 Due
Tuesday, Jan 23	Communicating Vessels (Recorded Lecture by Neil Spiller, no in-person class) Reading Requirements: Pérez-Gómez, Alberto. "Architecture as Drawing." <i>JAE</i> 36, no. 2 (1982): 2-7.
Thursday, Jan 25	Drawing Conversation 3 Assignment 3 Due
Tuesday, Jan 30	Drawing Indeterminacy Reading Requirements: Merleau-Ponty, Maurice. "Cezanne's Doubt," in <i>Sense and Non-Sense</i> , Evanston: Northwestern University Press, (1964): 9-25.
Thursday, Feb 01	Drawing Conversation 4 Assignment 4 Due
Tuesday, Feb 06	Digital Depth Reading Requirements: Emmons, Paul. "Size matters: Virtual Scale and Bodily Imagination in Architectural drawing." <i>Arq: Architectural Research Quarterly</i> 9, no. 3-4 (2005): 227-235.
Thursday, Feb 08	Drawing Conversation 5 Assignment 5 Due
Tuesday, Feb 13	(No Class, Block Week)
Thursday, Feb 15	(No Class, Block Week)
Tuesday, Feb 20	(No Class, Winter Term Break)
Thursday, Feb 22	(No Class, Winter Term Break)
Tuesday, Feb 27	Synesthetic Perception of Digital Line Required Reading: Frascari, Marco. "Lines as Architectural Thinking." <i>Architectural Theory Review</i> 14, no. 3 (2009): 200-212.
Thursday, Feb 29	Drawing Conversation 6 Assignment 6 Due

- Tuesday, Mar 5 **Mediated Architectural Projection: From Diboutade's Commission to Software Commands**
Reading Requirements: McLuhan, Marshall. "Laws of the Media." *ETC: A Review of General Semantics* (1977): 173-179
- Thursday, Mar 07 **Drawing Conversation 7**
Assignment 7 Due
- Tuesday, Mar 12 **Drawing as Manifesto: Power and Architectural Representation**
Reading Requirements: Buckley, Craig. "After the Manifesto" in *After the Manifesto*. Edited by Craig Buckley (2016).
- Thursday, Mar 14 **Drawing Conversation 8**
Assignment 8 Due
Term Project Introduction
- Tuesday, Mar 19 **Crit Session 1**
Thursday, Mar 21 **Crit Session 2**
- Tuesday, Mar 26 **Architect's Mouse as Phantom Pencil**
Reading Requirements: Wigley, Mark. "The Architecture of the Mouse." In *Architectural Design* 80, no. 6 (2010): 50-57.
- Thursday, Mar 28 **Crit Session 3**
- Tuesday, Apr 02 **Crit Session 4**
Thursday, Apr 04 **Crit Session 5**
- Tuesday, Apr 09 **Student Final Presentation** (On this date, the class will have a longer duration than the usual schedule.)

TEACHING APPROACH

The course is divided into two sections, lectures and conversations. In lectures, key topics is presented by the instructor in the format of a lecture, and students are required to read the relevant required readings prior to the lecture to actively participate in the discussions. Some of the texts need to be read more than once to comprehensively digest their complex concepts. In drawing conversations, a guest lecturer, drawing practitioner, is often invited to present, and there might be some pre-recorded lectures as alternative plan. Students must bring their assignments in a physical format to the class. These assignments are integral to the discussions, drawing upon content from previous lectures and readings. The remainder of the class focuses on discussions and conversations centered around the students' assignments.

EVALUATION

The evaluation criteria for this course include the timely completion of various assignments. These encompass drawing conversations (attendance, active participation in discussion and delivering assignments), group presentations, reading requirements (attendance, delivering reflection papers, active

participation in discussions), and Drawing Manifesto (the final term project delivery, crit session attendance, and active participation in peer-reviews). Each element is integral to the overall assessment, emphasizing both the quality and punctuality of the submissions.

Drawing Conversations Assignments: 40%

In each of the eight drawing conversation sessions, students are required to deliver an assignment that corresponds to a theme of architectural drawing. Specific instructions for these assignments will be provided and posted on D2L. These assignments must be submitted in physical format at the beginning of each drawing conversation session. Active participation in conversations, engagement in peer reviews, and contributions to discussions based on these assignments are vital for understanding and applying the course concepts. Students are recommended to bring their drawing instruments for visual note-taking. To clarify, the due date for each of these eight assignments is at the commencement of the respective drawing conversation session. Here's a breakdown of the assignments: Assignment 1 (Due: Jan 11, 9:00 am): 5%, Assignment 2 (Due: Jan 18, 9:00 am): 5%, Assignment 3 (Due: Jan 25, 9:00 am): 5%, Assignment 4 (Due: Feb 01, 9:00 am): 5%, Assignment 5 (Due: Feb 08, 9:00 am): 5%, Assignment 6 (Due: Feb 29, 9:00 am): 5%, Assignment 7 (Due: Mar 07, 9:00 am): 5%, Assignment 8 (Due: Mar 14, 9:00 am): 5%.

Group Presentation: 20%

Students will be grouped into pairs and assigned the task of delivering a 30-minute presentation during one of the drawing conversation sessions. These presentations will focus on the works of a notable architect, artist, or theorist, renowned for their focus on drawing. Each presentation should offer an in-depth analysis of the chosen artist's or architect's techniques, style, thematic content, and philosophical underpinnings. To facilitate this, students are required to submit an email by January 16. This email should include:

1. A list of their top four preferred architects or artists.
2. The names of their partners in the presentation group.
3. A proposed reading list that will be used to prepare their presentation.

After the email submissions, the instructor will work with each group to schedule their presentation dates. The selection of presentation topics and dates will be made by the instructor, who will consider the order in which preferences were submitted and the quality and relevance of the proposed reading lists. It is crucial for students to ensure they demonstrate sufficient academic resources to effectively support their presentation content. The list of architects and artists who are focused on drawing, includes but not limited to:

Alexander Brodsky
 Alvaro Siza
 Bernard Tschumi
 Bryan Cantley
 Daniel Libeskind
 Edouard Cabay
 Frank Gehry
 Ivan Ilyich Leonidov
 John Hejduk
 Kurt Ofer
 Lebbeus Woods
 Le Corbusier
 Luis I Kahn
 Madelon Vriesendorp
 Marco Frascari

Marian Macken
 Massimo Scolari
 Michael Webb
 Mies van der Rohe (collages)
 Neil Spiller
 Nikolaus Gansterer
 Perry Kulper
 Peter Cook
 Peter Eisenman
 Rem Koolhaas
 Robin Evans (collages and diagrams)
 Steven Holl
 Saul Steinberg
 Superstudio
 Thom Mayne
 Zaha Hadid (Early Works)

Reading Requirements: 20%

Mandatory reading requirements must be completed before their relevant lectures. Students are expected to engage deeply with these readings, subsequently composing a maximum one-page reflection paper that captures the core ideas of the text. There will be short in-class discussions prior to lecture, and active participation in these discussions is part of the evaluation of the reflective papers. This reflection should not only articulate critical thoughts in writing but also include a visual-verbal diagram to represent their understanding. These reflective papers are to be submitted in hard copy at the start of the designated lecture session. It is advisable to refer to the Chicago Manual of Style for writing assignments. Reliance predominantly on internet-based sources is not recommended. For more details, refer to the following resources:

- Chicago Manual of Style Quick Citation Guide: [Chicago Manual of Style Quick Citation](#).
- Writing Resources: <https://owl.purdue.edu/owl/>

Term Project Presentation: 20%

The term project is a summative assessment, derived from the eight assignments completed throughout the semester, and reflective papers. Every student is tasked with crafting an architectural drawing manifesto, in physical format, drawing inspiration from their eight submissions and incorporating descriptions aligned with the lecture content, presentations, and readings. This manifesto should also reflect the evolution of their thoughts over the course duration. Students are required to present this term project, and its evaluation will be contingent on the quality of their presentations and physical drawing. The presentation file must be uploaded to D2L as well. It is advisable that students make an effort to attend all crit sessions. It is also recommended that students discuss their term project with the instructor during the semester (Due: April 09)

Assignments, drawn, written, and verbal, will be evaluated for precision, clear style, coherent structure, aesthetics, and craft. Additionally, assessments will consider comprehension of the subject, the logical coherence of arguments, and the originality of drawing and writing. Some of the general criteria for evaluation which can be applied to all assignments of the course are:

- Professionalism: This includes consistent attendance, active class participation, and thorough preparation for each session. Additionally, it covers the punctual submission of assignments and effective, timely communication with instructors, classmates, and staff.

- **Craftsmanship:** Demonstrated through a comprehensive understanding and skilled application of relevant techniques and tools for the course's assignments.
- **Rigor and Critical Thinking:** Shown by a deep and active engagement with the course content. This involves conducting independent research into pertinent precedents (correctly cited), methods, and the specific requirements of the projects.
- **Completeness:** This aspect evaluates if all parts of an assignment are fully and adequately addressed.
- **Punctuality:** Reflected in being prepared for desk critiques, presentations, and timely submission of work, ensuring all projects are ready to be presented or handed in as per the schedule.

Grading Scale:

Grade	Grade Point Value	4-Point Range	Percent	Description
A+	4.00	4.00	95-100	Outstanding - evaluated by instructor
A	4.00	3.85-4.00	90-94.99	Excellent - superior performance showing comprehensive understanding of the subject matter
A-	3.70	3.50-3.84	85-89.99	Very good performance
B+	3.30	3.15-3.49	80-84.99	Good performance
B	3.00	2.85-3.14	75-79.99	Satisfactory performance
B-	2.70	2.50-2.84	70-74.99	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	2.15-2.49	65-69.99	All final grades below B- are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements.
C	2.00	1.85-2.14	60-64.99	
C-	1.70	1.50-1.84	55-59.99	
D+	1.30	1.15-1.49	50-54.99	
D	1.00	0.50-1.14	45-49.99	
F	0.00	0-0.49	0-44.99	

A student who receives a "C+" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript. The School of Architecture, Planning and Landscape will not permit the Flexible Grade Option (CG Grade) for any course offered by the School.

<https://www.ucalgary.ca/pubs/calendar/current/f-1-3.html>

REQUIREMENTS/ RESOURCES

Readings, and assignment briefs will be posted on D2L.

Requirements

- Being passionate about drawing, and philosophizing
- A set of architectural drawing tools (including but not limited to, pens, pencils, markers, erasers, rulers, compasses), A4 and A3 papers, tracing paper.
- Having a sketchbook for visual note-taking is recommended.
- Access to a scanner or a high-quality camera (often a smartphone camera suffices) for digitizing hand-drawn works.
- A computer with a supported operating system, as well as the latest security, and malware updates (Students are recommended to install AutoCAD, Photoshop, and one 3D modeling Software)
- A current and updated web browser
- Webcam (built-in or external)
- Microphone and speaker (built-in or external), or headset with microphone
- Current antivirus and/or firewall software enabled.
- Broadband internet connection

Additional Resources for Further Reading and Observation:

<https://drawingmatter.org/>

<https://cryptic-k.com/>

- Belardi, Paolo. *Why Architects Still Draw*. Cambridge, MA: MIT Press, 2014.
- Carpo, Mario, ed. *The Digital Turn in Architecture 1992-2012*. John Wiley & Sons, 2013.
- Emmons, Paul. *Drawing Imagining Building: Embodiment in Architectural Design Practices*. New York: Routledge, 2019.
- Evans, Robin. *The Projective Cast: Architecture and its Three Geometries*. Cambridge, MA: MIT press, 2000.
- Frasconi, Marco, Jonathan Hale, and Bradley Starkey, eds. *From Models to Drawings: Imagination and Representation in Architecture*. New York: Routledge, 2013.
- Frasconi, Marco. *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination*. New York: Routledge, 2011.
- Gansterer, Nikolaus. *Drawing a Hypothesis: Figures of Thought*. New York: Springer, 2011.
- Manovich, Lev. *Software Takes Command*. Vol. 5. A&C Black, 2013.
- Merleau-Ponty, Maurice, *Phenomenology of Perception*/by M. Merleau-Ponty; translated from the French by Colin Smith. London; New York: Routledge, 1966.
- Pallasmaa, Juhani. *The Embodied Image: Imagination and Imagery in Architecture*, West Sussex: John Wiley and Sons Ltd, 2011.
- Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. West Sussex: John Wiley & Sons Ltd, 2012.
- Pallasmaa, Juhani. *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. Chichester: Wiley, 2009.
- Pérez-Gómez, Alberto and Louise Pelletier. *Architectural Representation and the Perspective Hinge*. MIT Press, 2000.
- Piedmont-Palladino, Susan C. *How Drawings Work: A User-friendly Theory*. Routledge, 2018.
- Sheil, Bob, Frédéric Migayrou, Luke Pearson, and Laura Allen, eds. *Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture*. UCL Press, 2016.
- Spiller, Neil. *Drawing Architecture*. West Sussex: John Wiley & Sons Ltd, 2013.
- Young, Michael. *Reality Modeled After Images: Architecture and Aesthetics After the Digital Image*. Routledge, 2021.

University of Calgary Policies and Supports

ACADEMIC ACCOMMODATION

It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The student accommodation policy can be found at:

<https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

Students needing an accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities: <https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf>. Students needing an accommodation in relation to their coursework or to fulfil requirements for a graduate degree, based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to their instructor (contact information on first page above).

SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

ACADEMIC MISCONDUCT

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For information on the Student Academic Misconduct Policy and Procedure please visit:

<https://www.ucalgary.ca/legal-services/university-policies-procedures/student-academic-misconduct-policy>

Additional information is available on the Academic Integrity Website at <https://ucalgary.ca/student-services/student-success/learning/academic-integrity>.

COPYRIGHT LEGISLATION:

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (<https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy>) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy (<https://www.ucalgary.ca/pubs/calendar/current/k.html>).

INSTRUCTOR INTELLECTUAL PROPERTY

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY

Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

SEXUAL AND GENDER-BASED VIOLENCE POLICY

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the policy available at <https://www.ucalgary.ca/legal-services/university-policies-procedures/sexual-and-gender-based-violence-policy> .

UNIVERSITY STUDENT APPEALS OFFICE

If a student has a concern about a grade that they have received, they should refer to Section I of the Undergraduate Calendar (<https://www.ucalgary.ca/pubs/calendar/current/i-3.html>) which describes how to have a grade reappraised. In addition, the student should refer to the SAPL's Procedure for reappraisal of grades

OTHER IMPORTANT INFORMATION

Please visit the Registrar's website at: <https://www.ucalgary.ca/registrar/registration/course-outlines> for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk