Architectural Representation And
The Perspective Hinge

Drawing Futures

With contributions from some of the world’s most advanced thinkers on this subject, this book is essential reading for anyone looking at new ways of thinking about the digital within architecture. It
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speculates upon implications of Persistent Modelling
for architectural practice, reconsidering the
relationship between architectural representation and
architectural artefact particularly in the fields of
responsive and adaptive architectures.

Basics

Architectural Graphics focuses on the techniques,
methodologies, and graphic tools used in conveying
architectural ideas. The book takes a look at
equipment and materials, architectural drafting, and
architectural drawing conventions. Discussions focus
on drawing pencils, technical drawing pens, set
squares/templates, circle templates/compasses, line
weight/line types, drafting technique, drawing
circular elements, floor plan, doors and windows in
plan, stairs, wall indications, plan grids, and site
boundaries. The manuscript examines rendition of value
and context and graphic symbols and lettering. Topics
include tonal values, media and techniques,
value/texture rendition, material rendition, shades
and shadows, people, furniture, graphic representation
symbols, and hand lettering. The text explores
freehand drawing and architectural presentations,
including freehand sketching, graphic diagraming, and
sketching equipment. The publication is a valuable
reference for architects interested in doing further
studies in architectural graphics.

Handbook of Research on Emerging Technologies
for Digital Preservation and Information
Modeling

An elegant presentation of stunning and inspiring
architectural drawings from antiquity to the present
day Throughout history, architects have relied on
drawings both to develop their ideas and communicate
their vision to the world. This gorgeous collection
brings together more than 250 of the finest
architectural drawings of all time, revealing each architect's process and personality as never before. Creatively paired to stimulate the imagination, the illustrations span the centuries and range from sketches to renderings, simple to intricate, built projects to a utopian ideal, famous to rarely seen - a true celebration of the art of architecture. Visually paired images draw connections and contrasts between architecture from different times, styles, and places. From Michelangelo to Frank Gehry, Louise Bourgeois to Tadao Ando, B.V. Doshi to Zaha Hadid, and Grafton to Luis Barragán, the book shows the incredible variety and beauty of architectural drawings. Drawing Architecture is ideal for art and architecture lovers alike, as well as anyone interested in the intersection of creativity and history. From the publisher of Exhibit A: Exhibitions that Transformed Architecture, 1948-2000.

Practice

The essays selected for this book, presented in chronological order, discuss various aspects of image-making technologies, geometrical knowledge and tools for architectural design, focusing in particular on two historical periods marked by comparable patterns of technological and cultural change. The first is the Renaissance; characterized by the rediscovery of linear perspectives and the simultaneous rise of new formats for architectural drawing and design on paper; the second, the contemporary rise of digital technologies and the simultaneous rise of virtual reality and computer-based design and manufacturing. Many of the contributing authors explore the parallel between the invention of the perspectival paradigm in early-modern Europe and the recent development of digitized virtual reality. This issue in turn bears on the specific purposes of architectural design, where various representational tools and devices are used to visualize bi-dimensional aspects of objects that must
be measured and eventually built in three-dimensional space.

**Basics Architecture 01: Representational Techniques**

This remarkable collection brings together a selection of essays by Alberto Pérez-Gómez, originally published in diverse periodicals and as chapters in books, over a period of twenty-five years. The essays have been revised and updated by the author, sometimes substantially modified to reflect more accurately the state of contemporary questions in the field of architecture. While the writing deliberately blurs the edges of history and theory, the essays have been collected in two separate volumes: the first focusing on architectural theories and practices both historical and recent, and the second on more general aspects of architectural philosophy. The untimeliness of these texts on architecture, history, and philosophy is a welcome departure from today's incessant demand for timely innovation. These articles engage with central and marginal figures from architecture's past, converse with contemporaries who hold a sympathetic stance, and engage diverse philosophical positions. The essays draw from other fields of inquiry: philosophy, theatre, literature, art, dance, and neuroscience, to name a few. It is through these interdisciplinary conversations and the questions they generate that the works manifest their full power, rendering visible many currently-ignored issues. Against some of our most assured convictions and protocols, Pérez-Gómez consistently seeks meaningful sites in which to re-negotiate the architect's task of imagining the world otherwise. This is done without affectation or pretense, acknowledging the task's difficulty in our late-modern world. By joining past, present, and future, the texts offer their gift: the hopeful shaping of a time to come. This remarkable collection is a testament to
three decades of thinking, whose untimeliness will challenge and reward readers, placing the search for dwelling, belonging and love at the heart of architecture (Foreword by Peter Olshavsky).

**Drawing Architecture**

This important book, which won the 1984 Alice Davis Hitchcock Award, traces the process by which the mystical and numerological grounds for the use of number and geometry in building gave way to the more functional and technical ones that prevail in architectural theory and practice today. Between the late Renaissance and the early nineteenth century, the ancient arts of architecture were being profoundly transformed by the scientific revolution. This important book, which won the 1984 Alice Davis Hitchcock Award, traces the process by which the mystical and numerological grounds for the use of number and geometry in building gave way to the more functional and technical ones that prevail in architectural theory and practice today. Throughout, it relates the major architectural treatises of successive generations to the larger culture and the writings of philosophers, mathematicians, scientists, and engineers. The book leads the reader through the controversy that was generated by Claude Perrault in the seventeenth century. His writings began to cast doubt on the absolute aesthetic value of the classical orders and the "perfect" proportions that were architecture's legacy from Pythagorean times. Thus the once immutable "invisible" system lost its special status forever. The book focuses in particular on eighteenth-century developments in the science of mechanics and emerging techniques in structural analysis which slowly entered the architectural treatises and found their way into practice, often by way of civil and military engineers. And by the nineteenth century, the book notes, even architectural rendering and drawing were radically changed through
the introduction of new descriptive and projective geometries. Tracing these fundamental changes in architectural intentions, Pérez-Gómez challenges many popular misconceptions about the theory and history of modern architecture. At the same time, he suggests an intangible loss, that of a culture's power to express through a building its total mathematical, mystical, and magical world-view.

**Architectural Graphics**

"This is a book for architectural students, architects and design professionals who are interested in the theoretical and practical aspects of dynamic computer graphics for architectural inquiry and design generation."--BOOK JACKET.

**Architectural Representation and the Perspective Hinge**

**Architecture and the Crisis of Modern Science**

Study of Dutch mosque designs that shows that current designs do not oppose Dutch society but those versions of Islam they hold to be false.

**Architecture in Perspective**

Offering an in-depth consideration of the impact which humanities have had on the processes of architecture and design, this book asks how we can restore the traditional dialogue between intellectual enquiry in the humanities and design creativity. Written by leading academics in the fields of history, theory and philosophy of design, these essays draw profound meanings from cultural practices and beliefs. These are as diverse as the designs they inspire and include religious, mythic, poetic, political, and
philosophical references. This timely and important book is not a benign reflection on humanities' role in architectural design but a direct response to the increased marginalization of humanities in a technology driven world. The prioritization of technology leaves critical questions unanswered about the relationships between information and knowledge, transcription and translation, and how emerging technologies can usefully contribute to a deeper understanding of our design culture.

**Anamorphosis and Architectural Representation**

Twelve studies by eminent art historian James S. Ackerman. This collection contains studies written by art historian James Ackerman over the past decade. Whereas Ackerman's earlier work assumed a development of the arts as they responded to social, economic, political, and cultural change, his recent work reflects the poststructural critique of the presumption of progress that characterized Renaissance and modernist history and criticism. In this book he explores the tension between the authority of the past—which may act not only as a restraint but as a challenge and stimulus—and the potentially liberating gift of invention. He examines the ways in which artists and writers on art have related to ancestors and to established modes of representation, as well as to contemporary experiences. The "origins" studied here include the earliest art history and criticism; the beginnings of architectural drawing in the Middle Ages and Renaissance; Leonardo Da Vinci's sketches for churches, the first in the Renaissance to propose supporting domes on sculpted walls and piers; and the first architectural photographs. "Imitation" refers to artistic achievements that in part depended on the imitation of forms established in practices outside the fine arts, such as ancient Roman rhetoric and print media. "Conventions," like language, facilitate communication between the artist and viewer, but are
both more universal (understood across cultures) and more fixed (resisting variation that might diminish their clarity). The three categories are closely linked throughout the book, as most acts of representation partake to some degree of all three.

**Architectural Drawing Course**

This is the Proceedings of the International Congress of Graphic Design in Architecture, EGA 2018, held in Alicante, Spain, May 30-June 1, 2018. About 200 professionals and researchers from 18 different countries attended the Congress. This book will be of interest to researchers in the field of architecture and Engineering. Topics discussed are Innovations in Architecture, graphic design and architecture, history and heritage among others.

**Built upon Love**

This is Not Architecture assembles architectural writers of different kinds - historians, theorists, journalists, computer game designers, technologists, film-makers and architects - to discuss the characteristics, cultures, limitations and bias of the different kinds of media, and to build up an argument as to how this complex culture of representations is constructed.

**Basics Architectural Presentation**

DIVLearning a new discipline is similar to learning a new language; in order to master the foundation of architecture, you must first master the basic building blocks of its language – the definitions, function, and usage. Language of Architecture provides students and professional architects with the basic elements of architectural design, divided into twenty-six easy-to-comprehend chapters. This visual reference includes an introductory, historical view of the elements, as well
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as an overview of how these elements can and have been used across multiple design disciplines./divDIV
Whether you’re new to the field or have been an architect for years, you’ll want to flip through the pages of this book throughout your career and use it as the go-to reference for inspiration, ideas, and reminders of how a strong knowledge of the basics allows for meaningful, memorable, and beautiful fashions that extend beyond trends./divDIV /divDIVThis comprehensive learning tool is the one book you’ll want as a staple in your library./divDIV /div

**The Architectural Drawing Course**

At the beginning of their studies students of architecture are confronted with a wealth of different ways in which to visually present their designs. Expressing ideas in the form of drawings and models is usually required in the early stages of studying: "learning by doing" is the only way for students to quickly develop a repertoire for their design work. However, there are important issues to consider between the phases of devising the spatial concept and recreating it in a two- or three-dimensional drawing or physical model: How to construct a perspective freehand drawing? What plan drawings are necessary to present my design? What scale should my model be and what materials should I use to construct it? Basics Architectural Presentation combines the highly successful single volumes Technical Drawing, Freehand Drawing, CAD, Modelbuilding (new edition) and Architectural Photography from the series BASICS in a new volume. Step-by-step, it conveys possible ways to present architectural projects throughout the various project phases. In an informative and practical approach, the publication discusses the basics of architectural representation from freehand drawing, which is especially important in the design phase, to the plan drawing, model, and architecture photography. The student architect learns the tools necessary for
presenting his or her work, supported by many concrete examples and practical tips that are directly applicable.

**Timely Meditations, Vol. 1**

Robin Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of architectural form. Anyone reviewing the history of architectural theory, Robin Evans observes, would have to conclude that architects do not produce geometry, but rather consume it. In this long-awaited book, completed shortly before its author's death, Evans recasts the idea of the relationship between geometry and architecture, drawing on mathematics, engineering, art history, and aesthetics to uncover processes in the imagining and realizing of architectural form. He shows that geometry does not always play a stolid and dormant role but, in fact, may be an active agent in the links between thinking and imagination, imagination and drawing, drawing and building. He suggests a theory of architecture that is based on the many transactions between architecture and geometry as evidenced in individual buildings, largely in Europe, from the fifteenth to the twentieth century. From the Henry VII chapel at Westminster Abbey to Le Corbusier's Ronchamp, from Raphael's S. Eligio and the work of Piero della Francesca and Philibert Delorme to Guarino Guarini and the painters of cubism, Evans explores the geometries involved, asking whether they are in fact the stable underpinnings of the creative, intuitive, or rhetorical aspects of architecture. In particular he concentrates on the history of architectural projection, the geometry of vision that has become an internalized and pervasive pictorial method of construction and that, until now, has played only a small part in the development of architectural theory. Evans describes the ambivalent role that
pictures play in architecture and urges resistance to the idea that pictures provide all that architects need, suggesting that there is much more within the scope of the architect's vision of a project than what can be drawn. He defines the different fields of projective transmission that concern architecture, and investigates the ambiguities of projection and the interaction of imagination with projection and its metaphors.

**The Humanities in Architectural Design**

Theories and Practices of Architectural Representation focuses on the study of architectural knowledge approached through the lens of representation: the making of things-about-buildings. Architectural knowledge systems continue to shift away from traditional means, such as books and photographs, into modes dominated by digital technologies. This shift parallels earlier ones developed by craftspeople into the knowledge of painters and writers, or shifts from manually produced knowledge into the mode of photography and film. These historical shifts caused profound disruptions to established patterns, and in general the shift currently underway is no different. This book considers essential questions including: How does architecture become known? How is knowledge about architecture produced, structured, disseminated, and consumed? How in particular do historical patterns of knowledge production persist within contemporary culture and society? How are these patterns affected by changes in technology, and how does technology create new opportunities? These questions are examined through five chapters dealing with exemplary buildings and representational methods selected from worldwide locations including the United States, Japan, and Italy. Theories and Practices of Architectural Representation proposes that historical theories and practices of architectural representation remain distinct, robust, and uniquely viable within the
context of rapidly changing technologies. It is an essential read for students of architectural theory of representation.

**Design Representation**

The industry-standard guide to designing well-performing buildings Architectural Detailing systematically describes the principles by which good architectural details are designed. Principles are explained in brief, and backed by extensive illustrations that show you how to design details that will not leak water or air, will control the flow of heat and water vapor, will adjust to all kinds of movement, and will be easy to construct. This new third edition has been updated to conform to International Building Code 2012, and incorporates current knowledge about new material and construction technology. Sustainable design issues are integrated where relevant, and the discussion includes reviews of recent built works that extract underlying principles that can be the basis for new patterns or the alteration and addition to existing patterns. Regulatory topics are primarily focused on the US, but touch on other jurisdictions and geographic settings to give you a well-rounded perspective of the art and science of architectural detailing. In guiding a design from idea to reality, architects design a set of details that show how a structure will be put together. Good details are correct, complete, and provide accurate information to a wide variety of users. By demonstrating the use of detail patterns, this book teaches you how to design a building that will perform as well as you intend. Integrate appropriate detailing into your designs Learn the latest in materials, assemblies, and construction methods Incorporate sustainable design principles and current building codes Design buildings that perform well, age gracefully, and look great Architects understand that aesthetics are only a small fraction
of good design, and that stability and functionality require a deep understanding of how things come together. Architectural Detailing helps you bring it all together with a well fleshed-out design that communicates accurately at all levels of the construction process.

**The Architectural Representation of Islam**

Learning perspective construction is an essential part of any architect's training. This book teaches technique and aesthetic evaluation, and provides many examples of drawings by renowned architects.

**Architectural Representation and the Perspective Hinge**

Basics Architecture 01: Representational Techniques by Lorraine Farrelly explores the concepts and techniques used to represent architecture. It describes a broad array of methodologies for developing architectural ideas and offers a range of practical drawing methods. Using examples from leading international architects and designers along with more experimental student work, a broad range of interpretations, possibilities and applications are demonstrated.

**Architectural Representation**

The authors focus on the implications of the tool of perspective for architectural representation, arguing that tools of representation have a direct influence on the conceptual development of projects and generation of forms.

**Architecture in the Age of Divided Representation**

This edited collection addresses the vital role of the
imagination in the critical interpretation of architectural representations. By challenging the contemporary tendency for computer-aided drawings to become mere ‘models’ for imitation in the construction of buildings, the articles explore the broader range of methods and meanings at stake in the creation and interpretation of architectural drawings, models, images and artefacts. These critical – and often practice-led – investigations are placed alongside a range of historical studies considering the development of representational techniques such as perspective, orthography and diagramming. By also addressing the use of visual representation in a number of related disciplines such as visual arts, film, performance and literature, the book opens up debates in architecture to important developments in other fields. This book is key reading for all students of architecture and architectural theory.

The Cultural Role of Architecture

"This book provides the latest research on the application of current innovations in the fields of architecture and archaeology to promote the conservation of cultural heritage by highlighting a range of real-world applications and digital tools"--

Perspective, Projections and Design

The relationship between the architectural representation and its intended product - a building - has undergone a profound transformation over the centuries. Before the age of modern technology, the systematically predictive role of architectural drawing so taken for granted today was less dominant in the evolution from architectural idea to built work. The age of computer-aided design has brought with it a stricter standard of fidelity. However, contemporary architecture need not simply accept the inevitability of a technological imperative. This book
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demonstrates that representation is never a neutral tool or mere picture of a future building.

Theories and Practices of Architectural Representation

Combine traditional techniques with modern media for more communicative renderings Digital Drawing for Landscape Architecture: Contemporary Techniques and Tools for Digital Representation in Site Design, Second Edition bridges the gap between traditional analog and new digital tools by applying timeless concepts of representation to enhance design work in digital media. The book explores specific techniques for creating landscape designs, including digitally rendered plans, perspectives, and diagrams, and the updated second edition offers expanded coverage of newer concepts and techniques. Readers will gain insight into the roles of different drawings, with a clear emphasis on presenting a solid understanding of how diagram, plan, section, elevation, and perspective work together to present a comprehensive design approach. Digital rendering is faster, more efficient, and more flexible than traditional rendering techniques, but the design principles and elements involved are still grounded in hand-rendering techniques. Digital Drawing for Landscape Architecture exploits both modalities to help designers create more beautiful, accurate, and communicative drawings in a professional studio environment. This second edition contains revised information on plan rendering techniques, camera matching workflow, and color selection, along with brand new features, like: Time-based imagery and tools Workflow integration techniques Photoshop and Illustrator task automation Over 400 updated images, plus over 50 new examples of award-winning work. The book takes a tutorial-based approach to digital rendering, allowing readers to start practicing immediately and get up to speed quickly. Communication is a vital, but often overlooked component of the
design process, and designers rely upon their drawings to translate concepts from idea to plan. Digital Drawing for Landscape Architecture provides the guidance landscape designers need to create their most communicative renderings yet.

Anamorphosis and Architectural Representation

"Tools and techniques for 2D and 3D representation"--Cover.

Dynamic Digital Representations in Architecture

Persistent Modelling

The essays selected for this book, presented in chronological order, discuss various aspects of image-making technologies, geometrical knowledge and tools for architectural design, focusing in particular on two historical periods marked by comparable patterns of technological and cultural change. The first is the Renaissance; characterized by the rediscovery of linear perspectives and the simultaneous rise of new formats for architectural drawing and design on paper; the second, the contemporary rise of digital technologies and the simultaneous rise of virtual reality and computer-based design and manufacturing. Many of the contributing authors explore the parallel between the invention of the perspectival paradigm in early-modern Europe and the recent development of digitized virtual reality. This issue in turn bears on the specific purposes of architectural design, where various representational tools and devices are used to visualize bi-dimensional aspects of objects that must be measured and eventually built in three-dimensional space.
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Digital Drawing for Landscape Architecture

Co-winner of the RIBA Trust Book Award given by The Royal Institute of British Architects (RIBA) and Winner of the 2005 CICA Bruno Zevi Book Award presented by the International Committee of Architectural Critics In this long-awaited work, Dalibor Vesely proposes an alternative to the narrow vision of contemporary architecture as a discipline that can be treated as an instrument or commodity. In doing so, he offers nothing less than an account of the ontological and cultural foundations of modern architecture and, consequently, of the nature and cultural role of architecture through history.

Vesely's argument, structured as a critical dialogue, discovers the first plausible anticipation of modernity in the formation of Renaissance perspective. Understanding this notion of perspective against the background of the medieval philosophy of light, he argues, leads to an understanding of architectural space as formed by typical human situations and by light before it is structured geometrically. The central part of the book addresses the question of divided representation—the tension between the instrumental and the communicative roles of architecture—in the period of the baroque, when architectural thinking was seriously challenged by the emergence of modern science. Vesely argues that to resolve the dilemma of modernity—reconciling the inventions and achievements of modern technology with the human condition and the natural world—we can turn to architecture and its latent capacity to reconcile different levels of reality, its ability to relate abstract ideas and conceptual structures to the concrete situations of everyday life. Vesely sees the restoration of this communicative role of architecture as the key to the restoration of architecture as the topological and corporeal foundation of culture; what the book is to our literacy, he argues, architecture is to culture as a whole. He concludes by proposing a
new poetics of architecture that will serve as a framework for the restoration of the humanistic role of architecture in the age of technology.

**Architectural Detailing**

How architecture can move beyond the contemporary enthusiasms for the technically sustainable and the formally dazzling to enhance our human values and capacities. Architecture remains in crisis, its social relevance lost between the two poles of formal innovation and technical sustainability. In *Attunement*, Alberto Pérez-Gómez calls for an architecture that can enhance our human values and capacities, an architecture that is connected—attuned—to its location and its inhabitants. Architecture, Pérez-Gómez explains, operates as a communicative setting for societies; its beauty and its meaning lie in its connection to human health and self-understanding. Our physical places are of utmost importance for our well-being. Drawing on recent work in embodied cognition, Pérez-Gómez argues that the environment, including the built environment, matters not only as a material ecology but because it is nothing less than a constituent part of our consciousness. To be fully self-aware, we need an external environment replete with meanings and emotions. Pérez-Gómez views architecture through the lens of mood and atmosphere, linking these ideas to the key German concept of Stimmung—attunement—and its roots in Pythagorean harmony and Vitruvian temperance or proportion. He considers the primacy of place over space; the linguistic aspect of architecture—the voices of architecture and the voice of the architect; architecture as a multisensory (not pictorial) experience, with Piranesi, Ledoux, and Hejduk as examples of metaphorical modeling; and how Stimmung might be put to work today to realize the contemporary possibilities of attunement.
This is Not Architecture

A challenge to the hegemony of perspective: investigations into other forms of representation used by different cultures over the last two thousand years. For more than half a century, Erwin Panofsky's Perspective as Symbolic Form has dominated studies of visual representation. Despite the hegemony of central projection, or perspective, other equally important methods of representation have much to tell us. Parallel projection can be found on classical Greek vases, in Pompeian frescoes, in Byzantine mosaics; it returned in works of the historical avant-garde, and remains the dominant form of representation in China. In Oblique Drawing, Massimo Scolari investigates “anti-perspective” visual representation over two thousand years, finding in the course of his investigation that visual and conceptual representations are manifestations of the ideological and philosophical orientations of different cultures. Images prove to be not just a form of art but a form of thought, a projection of a way of life. Scolari's generously illustrated studies show that illusionistic perspective is not the only, or even the best, representation of objects in history; parallel projection, for example, preserves in scale the actual measurements of objects it represents, avoiding the distortions of one-point perspective. Scolari analyzes the use of nonperspectival representations in pre-Renaissance images of machines and military hardware, architectural models and drawings, and illustrations of geometrical solids. He challenges Panofsky's theory of Pompeian perspective and explains the difficulties encountered by the Chinese when they viewed Jesuit missionaries' perspectival religious images. Scolari vividly demonstrates the diversity of representational forms devised through the centuries, and shows how each one reveals something that is lacking in the others.
Conversant in contemporary theory and architectural history, Stan Allen argues that concepts in architecture are not imported from other disciplines, but emerge through the materials and procedures of architectural practice itself. Drawing on his own experience as a working architect, he examines the ways in which the tools available to the architect affect the design and production of buildings. This second edition includes revised essays together with previously unpublished work. Allen’s seminal piece on Field Conditions is included in this reworked, revised and redesigned volume. A compelling read for student and practitioner alike.

"there is a global network of academics, researchers and methodologists who will buy this book or want it in their institute libraries." Prof. John Harbraken

"As the field of human computer interaction grows, this book is likely to be a basic resource." Prof. Chuck Eastman

Design representation is necessary for all design activity. You will gain a guide to both theory and practical application in this discussion of representation as it occurs during the process of design. Goldschmidt and Porter give you perspectives on representational issues in design that are both informative and evocative of further inquiry. The unique interdisciplinary approach brings a new dimension to the study of representation, benefiting the global network of researchers, students and practitioners in all areas of design. Rather than addressing the larger framework directly, a series of smaller case studies are presented, each dealing with aspects of representation in architecture and
engineering. Binding together historical-cultural, cognitive-social and technological perspectives eliminates the need for further reading. Innovative research methods based on numerous well-illustrated examples will leave you with new ideas to build on. International contributors focus on worldwide research activities, offering you more than just an expansion of a single viewpoint. Design Representation delves into the common roots of representation in all design disciplines through case studies, historical investigations, theoretical constructs and programming. If you are involved in any design activity, this will be a truly exciting addition to your bookshelf.

**Perspective, Projections and Design**

Drawing Futures brings together international designers and artists for speculations in contemporary drawing for art and architecture. Despite numerous developments in technological manufacture and computational design that provide new grounds for designers, the act of drawing still plays a central role as a vehicle for speculation. There is a rich and long history of drawing tied to innovations in technology as well as to revolutions in our philosophical understanding of the world. In reflection of a society now underpinned by computational networks and interfaces allowing hitherto unprecedented views of the world, the changing status of the drawing and its representation as a political act demands a platform for reflection and innovation. Drawing Futures will present a compendium of projects, writings and interviews that critically reassess the act of drawing and where its future may lie. Drawing Futures focuses on the discussion of how the field of drawing may expand synchronously alongside technological and computational developments. The book coincides with an international conference of the same name, taking
place at The Bartlett School of Architecture, UCL, in November 2016. Bringing together practitioners from many creative fields, the book discusses how drawing is changing in relation to new technologies for the production and dissemination of ideas.

**Oblique Drawing**

A vision of architecture that transcends concerns of form and function and finds the connections between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. The forced polarity between form and function in considerations of architecture—opposing art to social interests, ethics to poetic expression—obscures the deep connections between ethical and poetical values in architectural tradition. Architecture has been, and must continue to be, writes Alberto Pérez-Gómez, built upon love. Modernity has rightly rejected past architectural excesses, but, Pérez-Gómez argues, the materialistic and technological alternatives it proposes do not answer satisfactorily the complex desire that defines humanity. True architecture is concerned with far more than fashionable form, affordable homes, and sustainable development; it responds to a desire for an eloquent place to dwell—one that lovingly provides a sense of order resonant with our dreams. In Built upon Love Pérez-Gómez uncovers the relationship between love and architecture in order to find the points of contact between poetics and ethics—between the architect's wish to design a beautiful world and architecture's imperative to provide a better place for society. Eros, as first imagined by the early lyric poets of classical Greece, is the invisible force at the root of our capacity to create and comprehend the poetic image. Pérez-Gómez examines the nature of architectural form in the light of eros, seduction, and the tradition of the poetic image in Western architecture. He charts the ethical dimension...
of architecture, tracing the connections between philia—the love of friends that entails mutual responsibility among equals—and architectural program. He explores the position of architecture at the limits of language and discusses the analogical language of philia in modernist architectural theory. Finally, he uncovers connections between ethics and poetics, describing a contemporary practice of architecture under the sign of love, incorporating both eros and philia.

**Attunement**

This practical foundation course in architectural design offers key advice on the principles, practice and techniques of the subject. Dealing with much more than just the technical aspects of drawing, it introduces the reader to the visual language of architecture, encouraging them to think spatially and question the built environment. All architecture students, and anyone interested in the creative side of architecture, will find this book an invaluable tool and reference.

**Manual of Section**

Exploring the ambiguities of how we define the word ‘culture’ in our global society, this book identifies its imprint on architectural ideas. It examines the historical role of the cultural in architectural production and expression, looking at meaning and communication, tracing the formations of cultural identities. Chapters written by international academics in history, theory and philosophy of architecture, examine how different modes of representation throughout history have drawn profound meanings from cultural practices and beliefs. These are as diverse as the designs they inspire and include religious, mythic, poetic, political, and philosophical references.
The Language of Architecture

Along with plan and elevation, section is one of the essential representational techniques of architectural design; among architects and educators, debates about a project's section are common and often intense. Until now, however, there has been no framework to describe or evaluate it. Manual of Section fills this void. Paul Lewis, Marc Tsurumaki, and David J. Lewis have developed seven categories of section, revealed in structures ranging from simple one-story buildings to complex structures featuring stacked forms, fantastical shapes, internal holes, inclines, sheared planes, nested forms, or combinations thereof. To illustrate these categories, the authors construct sixty-three intricately detailed cross-section perspective drawings of built projects—many of the most significant structures in international architecture from the last one hundred years—based on extensive archival research. Manual of Section also includes smart and accessible essays on the history and uses of section.

From Models to Drawings

Students of architecture are confronted at the beginning of their studies with a wealth of different ways in which to visually present their designs. Expressing ideas in the form of drawings and models is usually required in the early stages of studying: "learning by doing" is the only way for students to quickly develop a repertoire for their design work. However, there are important issues to consider between the phases of devising the spatial concept and recreating it in a two- or three-dimensional drawing or physical model: How to construct a perspective freehand drawing? What plan drawings are necessary to present my design? What scale should my model be and what materials should I use to construct it? Basics architectural presentation conveys possible ways to
present architectural projects throughout the various project phases. In an informative and practical approach, the publication discusses the basics of architectural representation from freehand drawing, which is especially important in the design phase, to the plan drawing, model, and architecture photography.

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