

PRESCRIPTIONS/PERCEPTIONS

L 1 Prof. J. Meejin Yoon

4.123- LEVEL 1 GRAD
ARCHITECTURAL DESIGN
2-6 PM T, R, F

SERIAL NOTATIONS / DRIFT DRAWINGS

The purpose of this assignment is threefold:

1. To develop conceptual skills through research and analysis.
2. To explore the depth of seeing, marking and recording.
3. To expand the vocabulary and tools that enable design production.

Andre Breton admired the writing automaton, a mechanical doll that pantomimed the process of automatic writing. For Breton the primitive writing machine embodied the dysfunctional possibilities of writing without an author. Breton's admiration contains a longing, typical of the surrealists, for the outmoded artifacts of a pre-industrial society. Andy Warhol's serial representations offer a commentary on commodity culture and mass production, yet each readymade artifact, each silk screen reproduction, is slightly varied. Tristan Tzara's famous recipe for Dadaist poetry is predicated on a found object, the newspaper, and the chance recombination of a defamiliarized text. The prescription for assemblage invites chance into the process, resulting in the unexpected. John Maeda has developed a series of algorithmic formulas that are serial and varied, introducing a calculated deformation within an iterative field condition.

Stan Allen has noted the prescriptive aspects of architectural representations. The architect's drawing, the construction drawing, encodes a series of actions to be performed to make architecture a built reality. Thus, architectural drawings are not merely representations, they are prescriptions. Embedded with process, they are a codified set of instructions for an artifact external to itself. What Breton acknowledged and Maeda has attempted to program is a process of deformation within the serial prescriptive process. It is this possibility of prescription and invention—a cognitive feedback loop, that allows for vision within visualization.

problem 1a: DESIGN A DRAWING

For this drawing exercise, you are required to formulate a prescription for an iterative drawing process. Your set of 'instructions' are to be executed in succession by eight of your peers. The drawing should develop a concept or intention. The prescription should contain the drawing's DNA and its process for development(s). The drawing is an open device.

Requirements:

1. Develop a concept or intention for your drawing.
2. The surface on which to draw is provided. You must use this surface.
3. The primary tool is specified as a Lead Holder with HB, 2H, or 4H lead. All or 1 of the leads may be used.
4. All drawings must be Hard-Lined.
5. The drawing must be produced by all your 8 of your peers, in succession or combination. The minimum time 1 individual can draw on your drawing is 1 hour and the maximum is 3 hours. You may specify this in your set of instructions/ program/ prescription.
6. You can not draw on your own drawing.
7. The prescription must be clear and written, no verbal clarification is allowed.

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8. Your prescription must contain a method for repetition/ seriality (offset, slip, displacement, etc.)
9. Your prescription must incorporate an anomaly, a departure or deformation that will allow the drawing to "drift" away from a predictable outcome.
10. A temporal component and/or trace of the human mechanics as opposed to a machine must be incorporated.
11. You may introduce the following based on your concept:
 - a. A secondary tool
 - b. A surface to place under the surface given to draw upon.
 - c. A method of manipulation such as crease, fold, erase, score, etc.
 - d. A datum or system for measurement.
12. You must site your prescriptive drawing within the studio space.
13. You must invent a unit of measurement, provide a tool of measurement or designate units of measure.
14. You must place your Design Prescription next to your sited surface no later than Sunday, September 7th at midnight, but are encouraged to do so earlier.
15. Drawings are due for critique on Friday, September 12th, 2pm.

problem 1b: PRECEDENTS

You are required to choose one of the below artists and prepare a 20 minute power point presentation with images on their creative and conceptual work. In organizing and editing your presentation, please focus on the theme of this studio to determine which specific projects you choose to expand upon.

1. Bruce Naumann
2. Gerhardt Richter
3. Robert Irwin
4. Sol LeWitt
5. James Turrell
6. Richard Serra
7. Donald Judd
8. Walter de Maria
9. Robert Smithson

Please put your powerpoint presentations with images in the studio locker for your classmates.

SCHEDULE

September 4 R Issue Problem 1a & 1
September 5 F Desk Crits
September 9 T Discussion
September 11 R **Presentations**
September 12 F **Drawing Review**
Issue Problem 2
September 16 T Desk Crits
September 18 R Field Trip depart 2pm
September 19 F Field Trip DIA Beacon
September 20 S Field Trip DIA Chelsea