

American University of Beirut
Department of Architecture and Design

POSTULATES OF ARCHITECTURE DRAWINGS

edited by Carla Aramouny



ACKNOWLEDGEMENTS

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Arab Architects Awards (AAA) 2018 - ArD
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Special thanks to Carol Moukheiber,
Zeina Koreitem, and Etienne Bastormaji,
for their valuable contributions to this
publication, and to the Department of
Architecture and Design, professors
Mona Harb and Howayda Al Harithy,
for their crucial support in making this
publication possible.

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PREFACE

This publication from the Department of Architecture and Design (ArD) compiles and presents a matrix of architecture students' drawings previously displayed in the exhibition, "Postulates of Architecture Drawings". The exhibition was presented during the 2018 Arab Architects Awards event, organized by the Order of Engineers and Architects in Beirut, and was curated by Carla Aramouny (Assistant Professor), Etienne Bastormaji (Lecturer), and Mohamad Nahle (Research assistant). It reflected upon the renewed role of drawing as a thinking tool in the architecture academic sphere. The curators selected a series of student work that showcases this critical role of drawing, from select representation track courses within the architecture curriculum, to final year thesis projects that articulate research through drawing. Through the curated work and associated courses, this publication presents a trajectory of analytical and experimental drawings, currently evolving within the architecture program at ArD.

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Postulates of Architecture Drawings

Carla Aramouny

Carla Aramouny is an architect and assistant professor at the American University of Beirut, Department of Architecture and Design (ArD). She has a Master of Architecture from the University of Pennsylvania in Philadelphia, and a Bachelor of Architecture from the Lebanese American University. Carla has practiced architecture in several renowned offices in Beirut and New York, and now develops her own design work in parallel to her academic work. Her research and teaching involve themes of landscape and architecture integration, hybrid infrastructures, digital craft, and recent shifts in architecture representation. She is also founder and director of ArD's TechLab, a digital design and fabrication unit.

In the last decade, a resurgence of drawing and drawing experiments has been increasingly taking shape in the architecture field, within and outside of the academic sphere. Drawing, an essential architecture medium, is being reconsidered today as architecture's fundamental output, recognized not only as a representation tool with a descriptive aim but more essentially as an experimental design tool that conveys thought, process, desires, and sensibility. Mohsen Mostafavi¹, architect and educator, relates the architecture endeavor to that of the novelist, and reflects on the architect's creative process as relying on a method of manifestation presented through a set of drawing conventions. However, Mostafavi moves the role of drawing away from the sole purpose of "actualizing the building" into in itself becoming a conceptual device, in his words a "drawn idea". Sam Jacob furthermore considers that architecture representation has today moved towards a post-digital era. In his essay, "Architecture Enters the Age of Post-Digital Drawing"², he reflects upon the revival of drawing as an exploratory craft through creative use of digital media, moving strictly away from and in reaction to the trend of mundane and realistic representations. Current endeavors in architecture representation bear a witness to that, with works like those by Design Earth, The Open Workshop, KGDVS, among others. These current explorations in drawing show its revival as both a speculative and explorative tool, as one that embodies and historicizes previous techniques. Such digital experiments in etching, collage, and composite

projections, reference historical methods and approaches in representation, and show influences from pop art, utopic collages of the 60s, 18th century Enlightenment radical representations and others. Such endeavors have re-positioned the role of drawing to be again the architect's essential output and mode of translation.

With these shifts in mind and the current evolution of digital techniques, a reflection on drawing as a craft that involves both digital and analog tools is essential. In this exhibit and publication, the Department of Architecture and Design at AUB presents a series of student work produced across different studios and courses of Architecture. Within each project and sheet, drawing is centralized as a cumulative thought process, conveying the entirety of the idea in a single representation. The intent is not to present projects per say but rather a matrix of ideas through drawing, highlighting its expanding capacity to encompass technique, meaning, and intention.

The selection of drawings here thus builds upon several courses in the program, including courses in the Representation track, such as Drawing and Digital Tools, in addition to main architecture electives that focus on drawing and representation as analytical and explorative devices. The selection also highlights drawings from the final year thesis of the class of 2018, reflecting upon their fundamental role in the conception and manifestation of every project.

¹ Mohsen Mostafavi, The Cartographic Imagination, in Cartographic Grounds: Projecting the Landscape Imaginary, Jill Desimini & Charles Waldheim (New York: Princeton Architectural Press, 2016), p. 6-7

² Sam Jacob, Architecture Enters the Age of Post-Digital Drawing, article in Metropolis Magazine, March 21, 2017 <<https://www.metropolismag.com/architecture/architecture-enters-age-post-digital-drawing>>



The selection of work presented here revolves around three main thematic, which outline main approaches to representation within the Architecture students' work at ArD: Drawing as Craft, Drawing as Analytical/ Explorative tool, and Drawing as Research. These three reflections also constitute a connection to the representation track in the program structure, which is manifested through several courses; in core courses of drawing that impart technique and conventions and present drawing as a craft, in advanced representation seminars that conceptualize and theorize drawing as an analytical and explorative tool that supports their studio work, and in the final year where research, design, and representation coalesce into a developed design thesis.

ARCH 015 MICRO DEVICES

Pamphlet on Local Infrastructure and Representation

Instructor

Carla Aramouny

Students

Hilal Bou Ali, Helena Homsy,

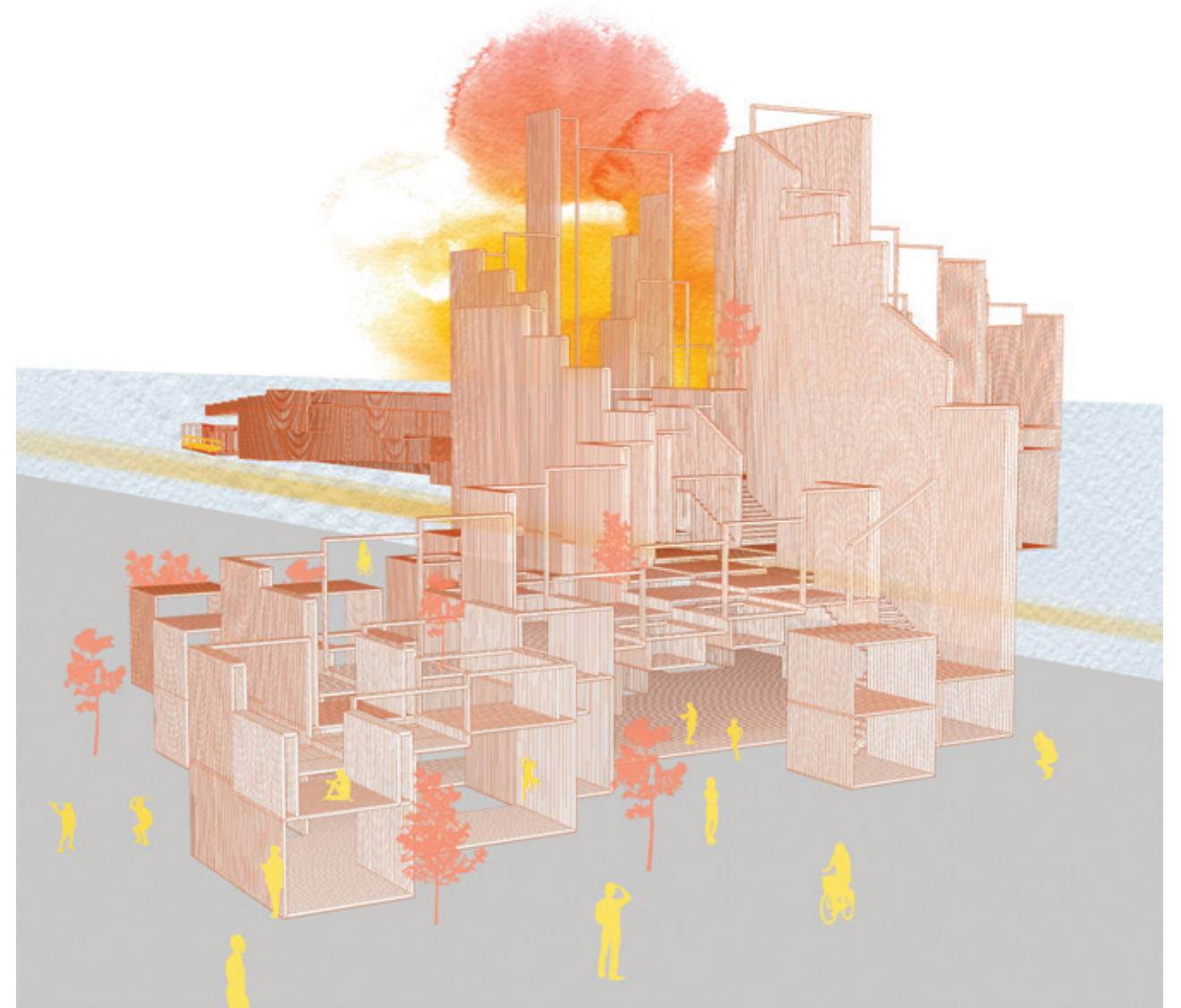
Mohamad Nahle /

Mia Dibe, Mario Khoury, Reem Nassour /

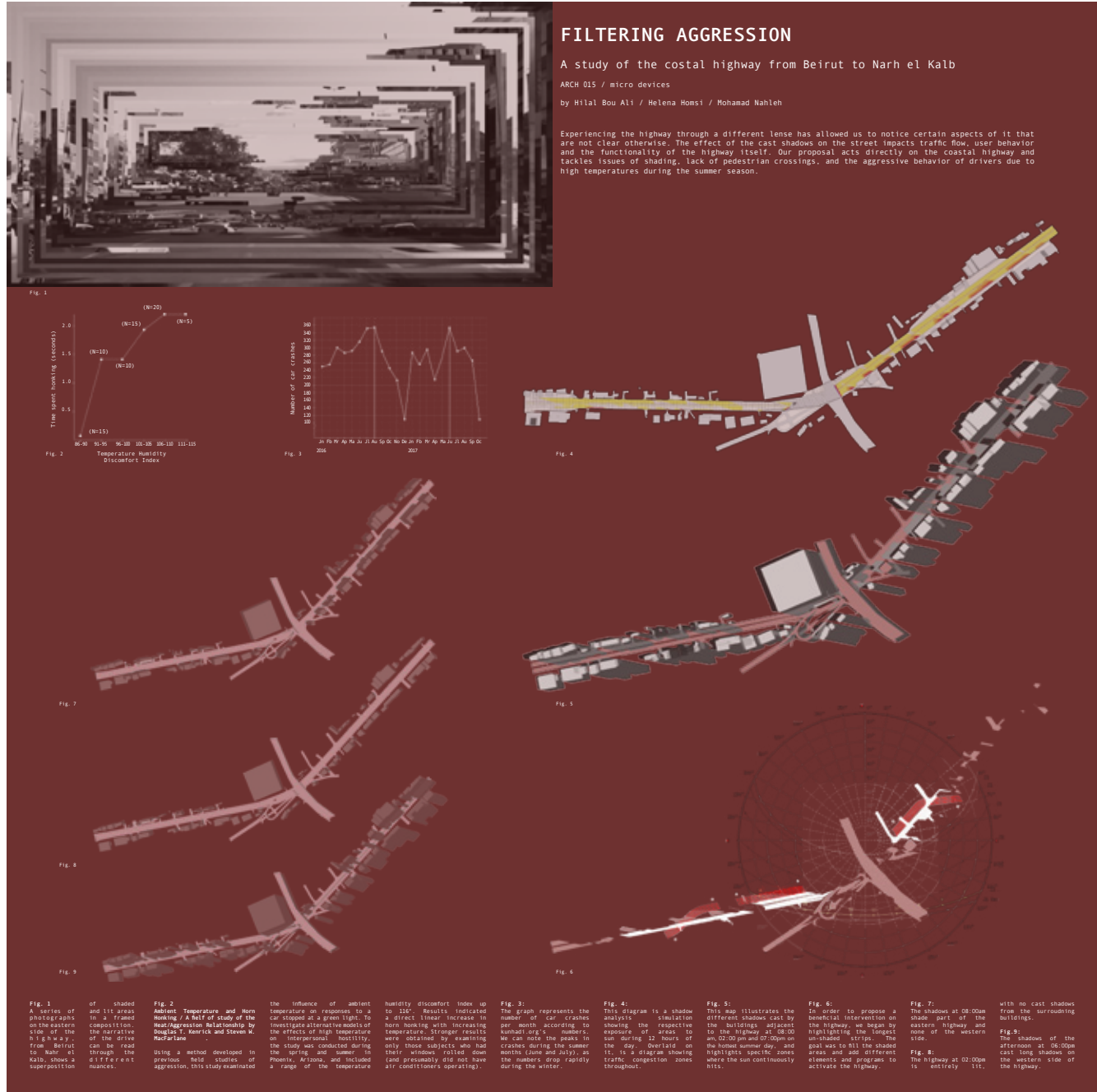
Mira Al Jawahiriy, Ibrahim Kombarji,

Nayla Saniour

Through the work produced in the seminar Micro Devices, students use composite drawings, overlays, mappings, and observational representations to research an infrastructural theme and propose speculative visions. The drawings become central not only as descriptive and analytical tools to synthesize data but also as projective devices that illustrate and argue for an alternative proposal for that infrastructure. In this selection, the drawings presented tackle the subject of transportation, and the Northern section of the main highway leading to Beirut. Each project is presented in two sheets, as two sides of a single distributable pamphlet that compiles ideas and reflections on transportation. The pamphlet becomes a visual document that helps advocate for change through visualization.

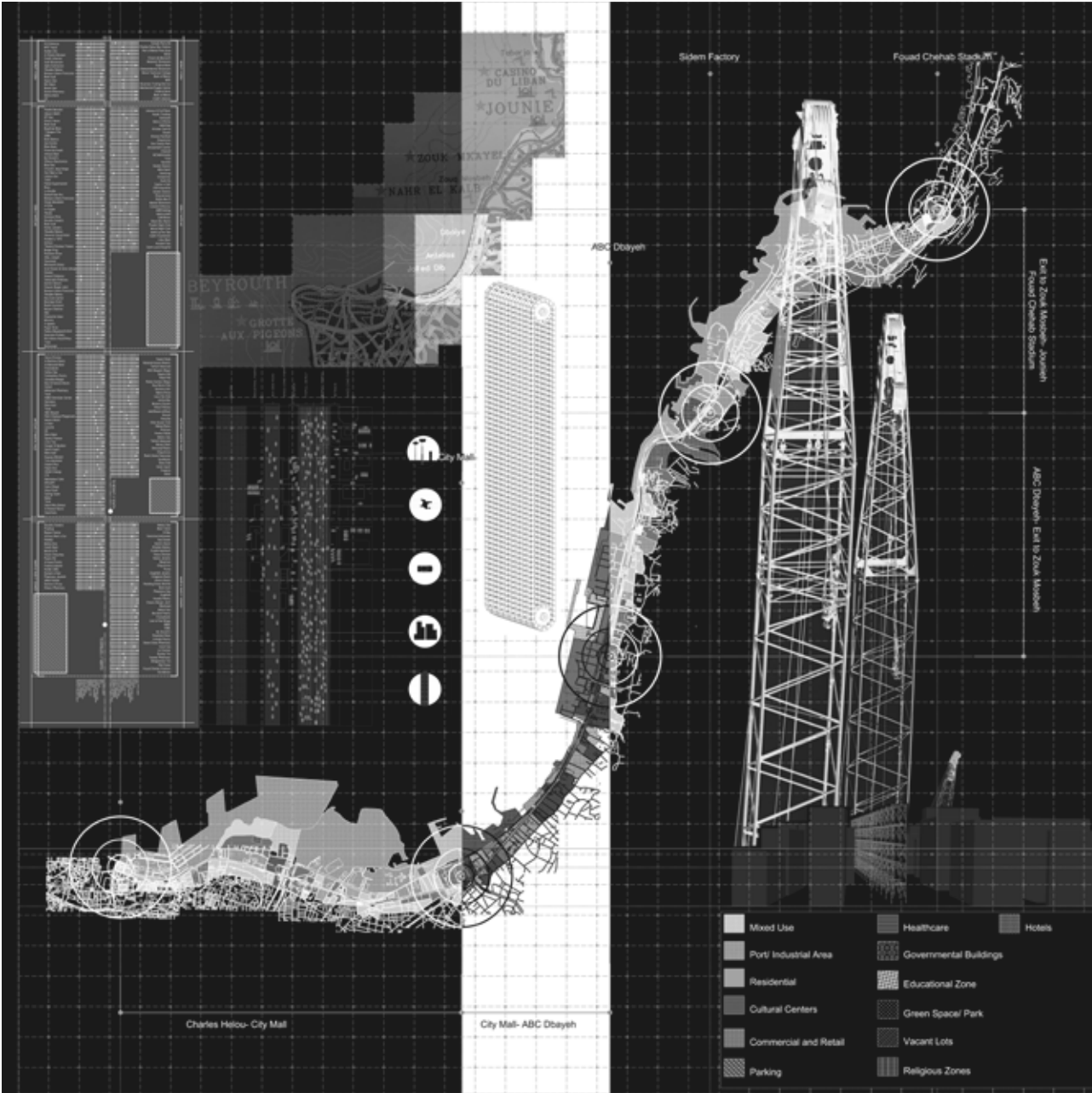


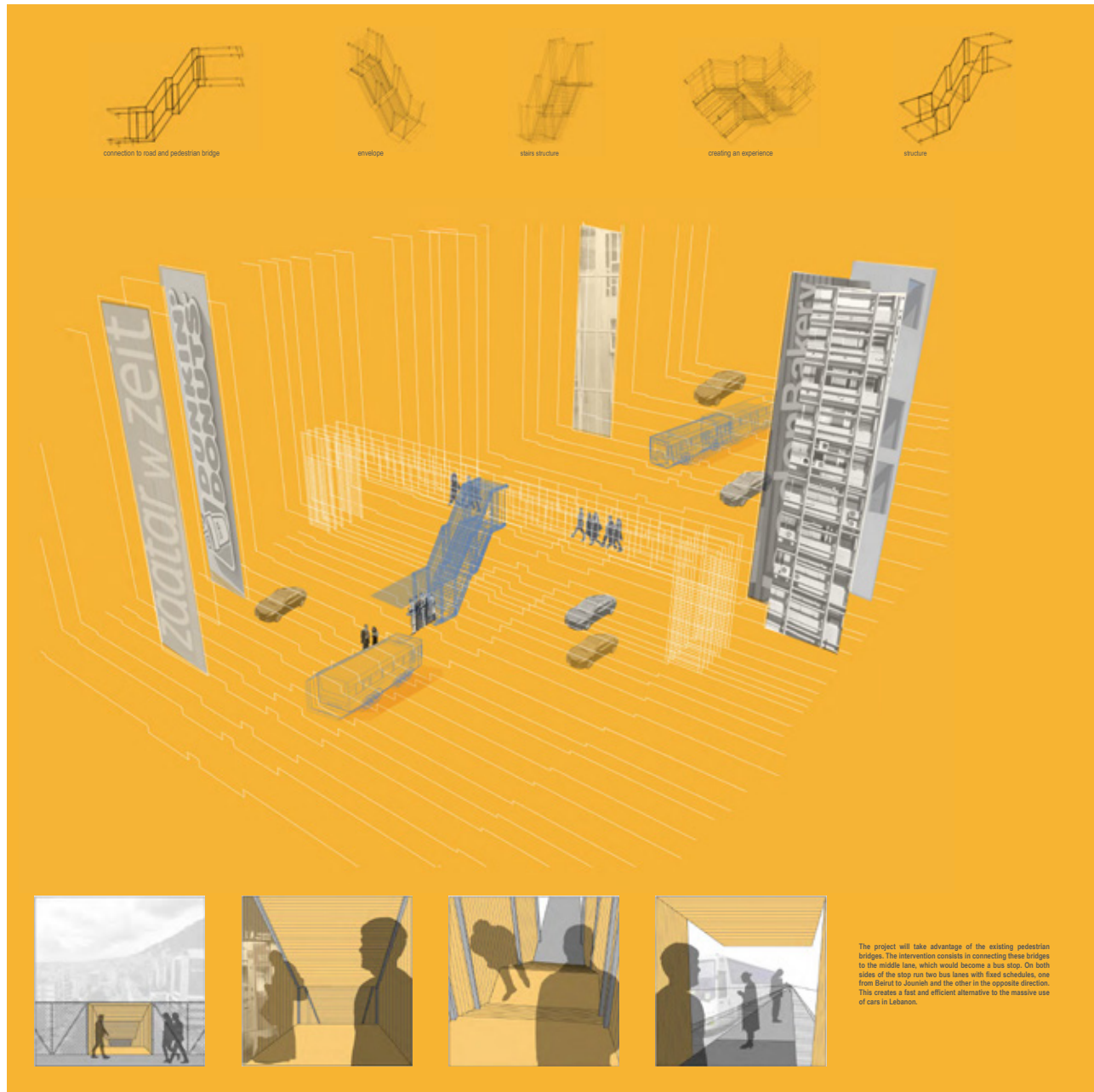
Hilal Bou Ali, Helena Homsy, Mohamad Nahle



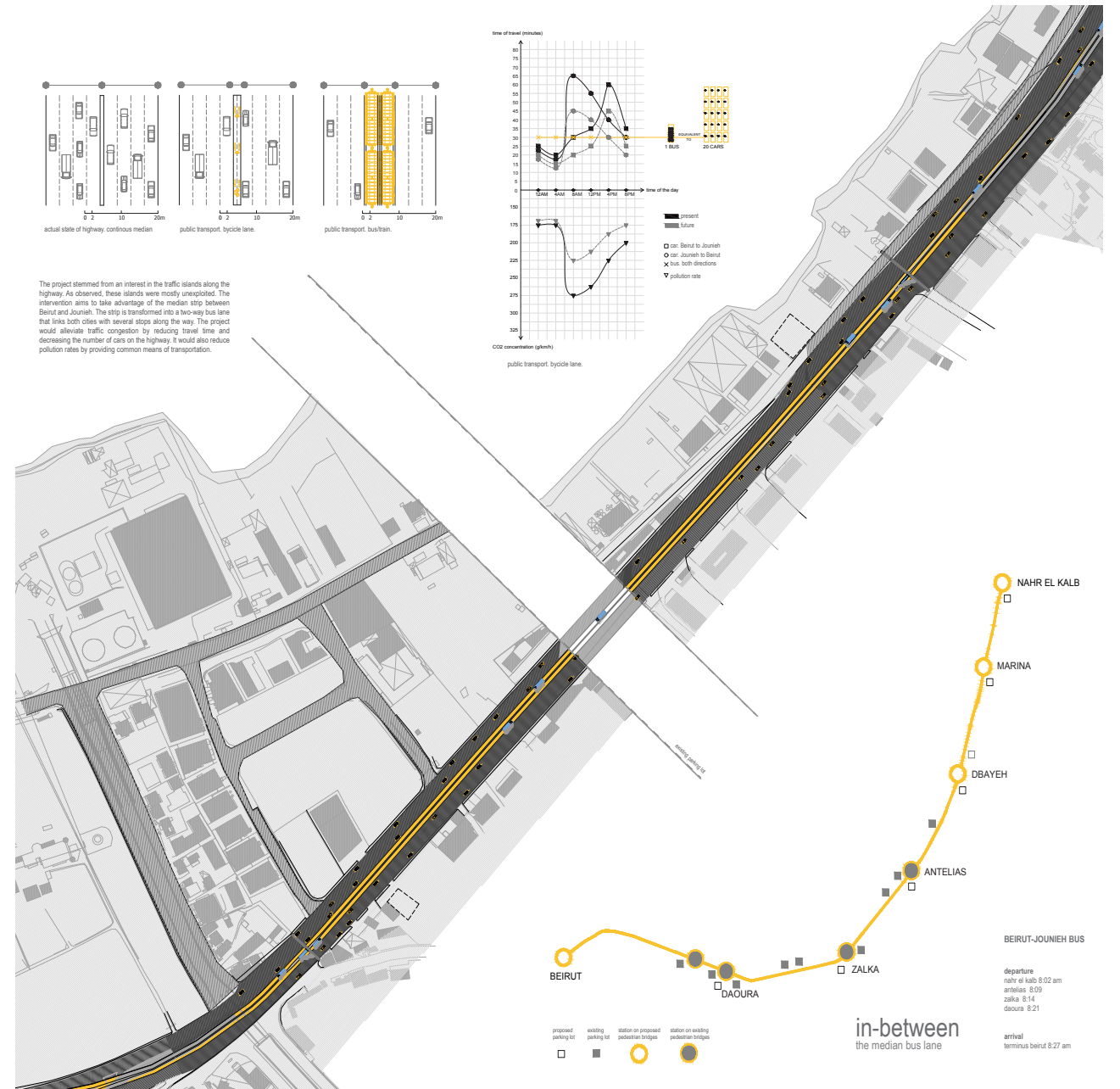


Mia Dibe, Mario Khoury, Reem Nassour





Mira Al Jawahiry, Ibrahim Kombarji, Nayla Saniour





Department of Architecture and Design

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Printed in Beirut, Lebanon

ISBN 978-9953-586-53-3