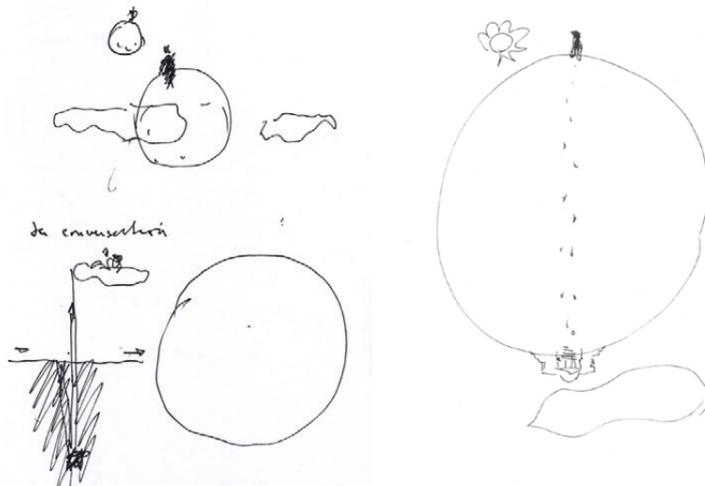


Dziga Vertov, Man with a Movie Camera, 1929, still from a black-and-white film in 35 mm, 68 minutes

„Photography and cinema seem, on the first reflection to be „transparent“ media. But that which is transparent, like the glass in our window, also reflects (as becomes evident in the night) the interior and superimposes it onto our vision of the exterior. Rather than represent reality it produces a new reality.“ Beatriz Colomina, 2004

If photographic image does not simply reproduce, drawing likewise does not simply record - it is the process where the reconstruction of the given context takes place. The drawing is inscribed on the „outside reality“ to rupture it - to make alternatives to the prevalent system of thought not only visible but present right within that system.



Sverre Fehn drawings materialize the point of distinction from what can be „objectively recorded“ in the world-as-it-is, and operate by the logic unfamiliar to the reality classifications. All too often, architects stop at describing his drawings as „poetic“. Instead, what if we ask who is the „user“ of architecture depicted in his drawings, or who is the user of the drawing outside the drawing, the one who looks at it?

Does one see oneself differently in the world after seeing oneself inhabiting architecture in Sverre Fehn drawing? Can we identify what people do at his drawings by the program prescriptions used in spatial management? Can we identify ourselves by the categories of the investor, owner, user? No. Such classifications simply can't sustain in the practice of drawing.

1 problem

The drawing, when used in its regular role to communicate project to constructor (technical drawings) or to the wider public (renderings, PR) is no more than an order of communication, set of instructions and mean of marketing. Is architectural drawing **the order of communication**?

2 hypothesis

architectural drawing is the (theoretical) practice of producing architectural concepts. as such the **practice of drawing intervenes** any given reality and redefines its operative classifications.

3 function

likewise **drawing depicts places** that have no **real locality**. however the material presence of the drawing inserts these places within reality. The drawing becomes place and produces counter-places within „order of things“. as such, drawing acts as **heterotopia**.

4 case studies

who is the user of the useless object? **drawing** could **occupies** places otherwise regraded as useless debris - regions where the standard criterion of ordering space fails.

5 construction of architecture

how do architects know that they are on the right track when they can't test ideas scale 1:1? What is telling them that the concept they work on is the adequate one? it is the **perpetual re-drawing** of what has already been drawn.