

# A study on the Visual Representation of Design Presented in 'Perfect Acts of Architecture' Exhibition of 2001

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**Abstract** Throughout the history of architecture, sometimes the main focus of design was determined by a particular visual representation method, and other times a particular form of visual representation method was required by perception of a particular architectural issue or an architectural form or idea. That is why the visual representation method of architects becomes an important means of reading the flow of idea and thinking behind architecture. This study is an investigation on the relation between architectural thinking and visual representation method expressed through the conceptual drawings by avant-garde architects of the 1970s and 80s, a period of the emergence of postmodernism. Rather than proving the objective reality regarded important by traditional architectural drawing, attempts are made to express the design concept in which the project has its base. Such interpretation and explanation regarding the concept become the main interest of the drawing. It is not that the architecture itself was not expressed in the contents, but it may not be the main subject of expression in the drawing. The value of architectural drawing recovers its value as an art work in itself, as a means of communication, and as an important conceptual tool in the design process. It can be seen that the visual representation method in postmodern architectural drawings is breaking free of the traditional objective depiction of matter and is changing and developing as a design tool of the architect.

*Keywords: Architectural Design Representation, Visual Representation Method, Conceptual Drawing, Postmodern Visual Culture*

## 1. INTRODUCTION

Architectural design starts from the conception of the architect's thinking. It is completed through the representation by which it is materialized, and through the orderly unfolding of construction by which the subject is realized in reality. The process of accepting the subject in the design process is performed through the interactive relationship between representation and perception (Hewitt, 1985). The represented subject is made into an image as it satisfies the particular criterion required by the era. The method of recognizing and representing space is determined by the method which the era believes to be right. In particular, the modern representation of space after the Renaissance, represented by perspective method and analytical geometrical coordinate system took its place as the tradition of the modern western visual system and governed our senses as it became recognized as a scientific and rational visual system.

After the modern era, representation method of different form than the perspective method which was the center of architectural

visual representation noticeably appears during the two cultural transition periods in the 20th century. One of those was the beginning of modernism in the 1920s and the other was when postmodernism substituted modernism in the 1970s (Goldschmidt and Porter, 2004). Modernists in the 1920s made innovation in terms of the visual representation with collage, photographs, and abstract composition. With the influence of postmodernism in the 1970s, architectural graphic images come to exist differently to modernism, in the form of depicting diversity and multifacetedness. In particular, in the formality of post-structuralism, the representation method developed more, focusing more on the interpretation and explanation on the design concept through images rather than proving the objective substantive considered important in traditional architectural drawing.

The new architectural thinking of the 1970s and 80s created a request for a new visual representation form. The avant-garde architects of the time created and experimented with their own unique drawing methods and making them into a series. Such conceptual drawings were not generalized or mass produced, but were introduced internationally through architecture magazines or exhibitions (Kipnis, 2001). Starting from *Deconstructivist Architecture* exhibition at New York Museum of Modern Art in 1988, Perfect Acts of Architecture exhibition of 2001 jointly planned by New York Museum of Modern Art and Waxner Center for Arts is focusing on the role of architectural drawing having cultural values as public art. The six drawing series drawn by Rem Koolhaas, Peter Eisenman, Bernard Tschumi, Daniel Libeskind, and Thom Mayne presents a new architectural image by depicting complex expressions of various visual representation methods.

This study seeks to analyze how the architect's drawing method

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changed with the method of recognizing architectural issues through architectural drawings, the most universal form of representation method presenting architectural thinking. Through the interpretation of the visual representation method of the new architectural design, the research is conducted to investigate the relation between architectural thinking and visual representation method with focus on the conceptual drawings presented in *Perfect Acts of Architecture* exhibition curated by Jeffrey Kipnis in 2001.

## 2. CHANGES IN VISUAL CULTURE AND VISUAL REPRESENTATION OF POSTMODERNISM

In the cultural theory of postmodernism, form is seen not as a secondary derivative regarding the exterior substance but a more fundamental category. Therefore culture is not represented by social reality and subject but rather emphasizes that social content is created by representation/symbols/culture (Ryan, 1996). The attitude of postmodernism determines the form, representation and rhetoric, which act as the parameters of subject and material world, as the core area of theory and practice rather than metaphysical identity. It became the background to the attitude of recognizing the experimental exploration on the creative visual representation method of architectural design at an equivalent position as the design of the architecture itself.

Furthermore, in the culture of postmodernism, duplication of images through mass media is considered a generalized phenomenon. Jean Baudrillard defines such generalized duplication as "simulation". Duplicated images are reproduced even without the original, and make "hyper-reality" which is a state of a spectacle more realistic than the reality. Baudrillard points out the simulation and the hyper-reality made by the simulation as the characteristics of a postmodern society (Baudrillard, 1981). Photographs or images are continuously and repeatedly produced through newspapers, advertisements, movies and TV to change the bodily recognition of the observer. The modern man comes to live in the relationship of images or symbols, depending on visual and senses. Self-duplication, independence of images and the reality, which are characteristics of modern visual culture, come to take an important part of the discussion of postmodernism.

Discussion regarding visual images and their representation is philosophically connected to the post-constructivism. From the point of view of post-constructivists such as Jacques Derrida, Michel Foucault, and Jean-Francois Lyotard, there is no objective approach arriving at the reality, the truth and the knowledge. Therefore the problem of representation is merely a construct of humans. In particular, they criticize and deconstruct the concept of absolutism in terms of philosophy. With regard to art they recognize the works as structuralized network of symbols rather than a privileged interest in the author (Lee, 2007). The viewer may view the work differently to what the author intended it to be, and a predominant interpretation forcing a particular method of understanding is guarded against. Such perception denies the attitude of representing matter in a particular method from a particular viewpoint in the visual system such as the perspective. In particular, the vanishing point of the perspective emphasizes the existence of the player which observes and judges the subject, and requires the existence of an absolute player as a prerequisite. On the other hand, multiple viewpoints and the deconstruction of the

perspective composing the subject recognized by the player mean that centrality and uniformity are deconstructed.

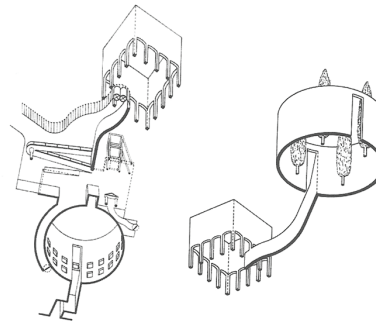


Figure 1. Collage Architecture, Libeskind, 1970

juxtaposition. Architects with interest in such conceptual drawing are architects such as James Stirling and Aldo Rossi coming under the category of historicistic postmodernism and dealing with narrative contents in terms of memories, nostalgia and place regarding the past, and architects such as Koolhaas, Tschumi, Eisenman, Libeskind, and Mayne who can be discussed on the discourse about post-constructivism (Goldschmidt and Porter, 2004).

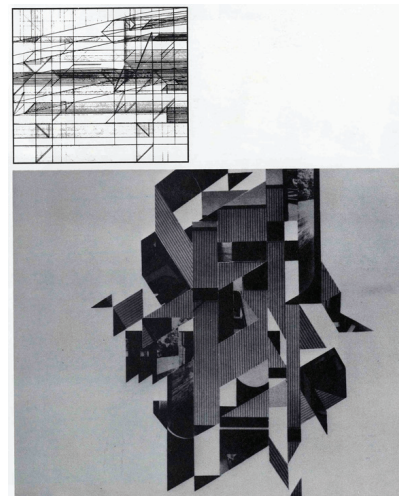


Figure 2. Collage Architecture, Libeskind, 1970

Architectural images which appeared in many magazines and exhibitions in the 1970s and 80s realized the new role of images, and existed as part of the postmodern culture and thinking which communicates with the public through mass media. Such conceptual drawings come to appear as a means of revealing postmodern ideas, and develop into resistance against abstractness and functionalism of modernism. Seen from the viewpoint of the existing architectural drawing, customary rules are not followed, the limits are experimented, and new suggestions are made regarding graphic means of architecture.

Here, rather than proving the objective reality regarded important by traditional architectural drawing, attempts are made to express the design concept in which the project has its base. Such interpretation and explanation regarding the concept

Also in terms of the visual representation of architectural design, as an attempt to overcome the limit of mainly perspective customary visual representation method of the past there comes to exist an effort to seek freedom and expand the territory of architectural drawing using collage, axonometry, superimposition, and

In particular, the economic recession in the 1970s became a factor for causing the architects to seek experiment regarding visual representation rather than construction of architecture. In the environment of the academia, architects come to face many influences of philosophy, cinematic theories, linguistics, literary criticism and social ideologies, and such environment caused the appearance of paper architecture, the product of conceptual thinking.

become the main interest of the drawing. The value of architectural drawing recovers its value as an art work in itself, as a means of communication, and as an important conceptual tool in the design process.

### 3. CHARACTERISTICS OF VISUAL REPRESENTATION METHOD OF EXHIBITION DRAWING

#### 3.1 Exodus, Rem Koolhaas, 1972

Koolhaas, who received the influence of situationism in his youthful years, left experimental works such as *Berlin Wall as Architecture* and *Exodus* during his years at AA School in the early 70s. In these works and *the City of Captive Glove* of 1972 depicting

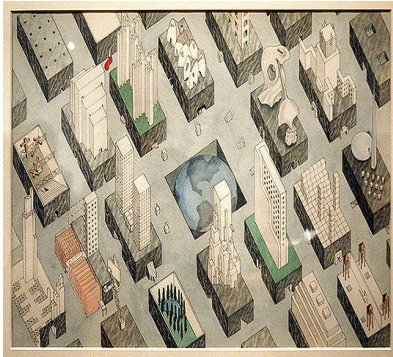


Figure 3. The City of Captive Glove, Koolhaas, 1972

the complex culture of Manhattan, a collage of the abstract and the real forms the main. The axonometric drawings expressed in watercolor shown in the entries to design competitions in the late 1970s to the early 1980s inherit the aesthetics of constructivism and de stijl. *Exodus* is composed of a total of 18 pages of various methods including drawing, watercolor and collage. Koolhaas reveals that this work is the criticism against the optimism of unrealistic architecture of the 1960s and its naivete. The bird's eye view perspective made of a collage which appears at the very beginning of *Exodus* is of a composition very similar to *the New New York* drawing of Super Studio of Italy announced in 1969, and shows various appearances of the space surrounded by walls placed on a mega-structure and grid, in stark contrast to other parts of the city. Although it is a suggestion regarding Berlin, the collage uses parts of London, and in order to seek the metropolitan life, the center part of London was deleted. The mega-structure composed of a wall that cuts the city in half from the east to the west is named 'the Strip', and the mega-structure is composed of ten squares all named differently.

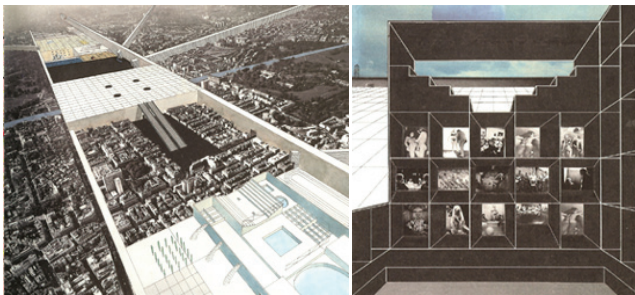


Figure 4. Exodus, Koolhaas, 1972

In each page, text is also provided with the visual image to have the characteristics of a kind of a story board, and this also relates to the experience of Koolhaas who worked as a journalist and a script writer. In turn, *Exodus* is a metropolitan programmatic script

regarding Berlin, and it focuses on suggesting a new program for the city rather than a pursuit for architectural form (Kipnis, 2001). In order to express such, it is composed in three new methods, which are satirical expression of traditional architectural drawing, various forms of collage using many different colors and images, and text or script form. As a pursuit of freedom in terms of architectural representation method, the collage, the storyboard and the script came to be more commonly used than in the past.

#### 3.2 House 6, Peter Eisenman, 1976

Eisenman's work is an application of the linguistic model of the linguist Noam Chomsky. Chomsky lays down that the deep structure of language in Cartesian Linguistics enables the speaker to make limitless numbers of new sentences by utilizing limited vocabulary, and that what enables this is transformational-generative grammar. Eisenman, obtaining an inspiration from Chomsky's linguistic theory, came to seek the desire for autonomous architecture free from the obligations of function, comfort and context (Kipnis, 2001). In a series of residential house design starting from 1967, he frees architectural elements such as walls, columns, and stairs from their original structural utility, converts them with a constant rule of creation and treats them as a sign. Eisenman argues that such design focused on the process of metamorphosis may reduce the existence of the architect, therefore makes an autonomous and self-criticizing architecture.

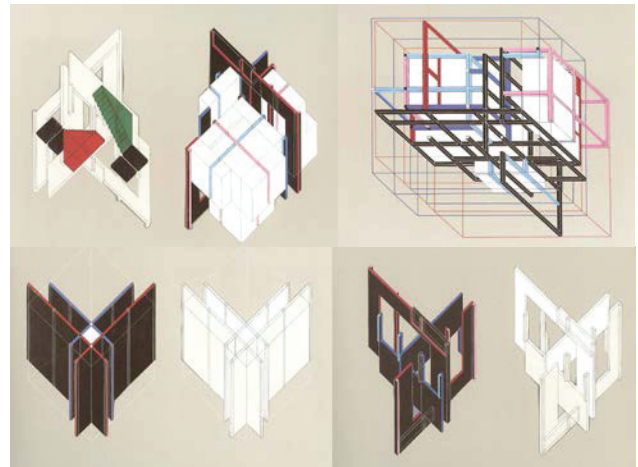


Figure 5. House 6, Eisenman, 1976

Eisenman presents the process of design in the axonometric form, and his axonometric is not a fixed architectural representation which merely shows the inter-relationship of space, but becomes a sentence structure for a semantic factor and a continuous record showing the whole process of metamorphosis. The resulting product of design is not the initial image that the architect had for the work but a result of strict processes per stage. This is totally different to the traditional method of design by which the work develops towards the initially anticipated image, and the result of the work comes to an end when there is no more stage of design or when there is an end suggested by the direction accumulated by previous stages.

In the book *House of Cards* which contains the details of Eisenman's series of house projects, Eisenman aligns different shape manipulations and results of morphosis by placing on the vertical

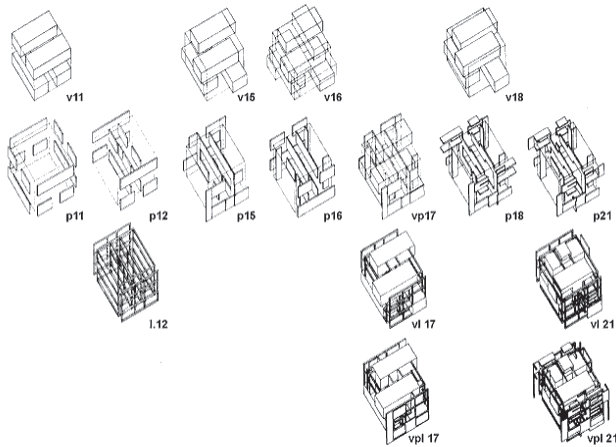


Figure 6. Transformational Diagrams of House 4, Eisenman, 1969

axis regular hexahedrons with the same volume in three different styles of cube (V1), four surfaces (P1), and 12 lines (L1), placing on the horizontal axis a series of cubes (V1~V21) converted from the default regular hexahedron, and corresponding them like a matrix (Eisenman, 1987). It appears as though the final design is selected from resulting products of various metamorphoses, and such attitude towards design shows an attitude close to serialism in terms of creation of design.

### 3.3 The Manhattan Transcript, Bernard Tschumi, 1976-81

The architectural idea of Tschumi has its basis in cinematic montage, and Tschumi defines architecture as a 'place to reveal an event'. The text and photographs which act as the narrator in the Manhattan Transcript exist as 'foreshadow of the reality' (Tschumi, 1983). Cinematic shooting techniques such as framing, sequencing, jump cut, and tracking shot, make the event, space and movement to permeate each other. Tschumi's work which newly evaluates the role of architectural drawing aligns continuous scenes following the flow of time using a cinematic story board method.

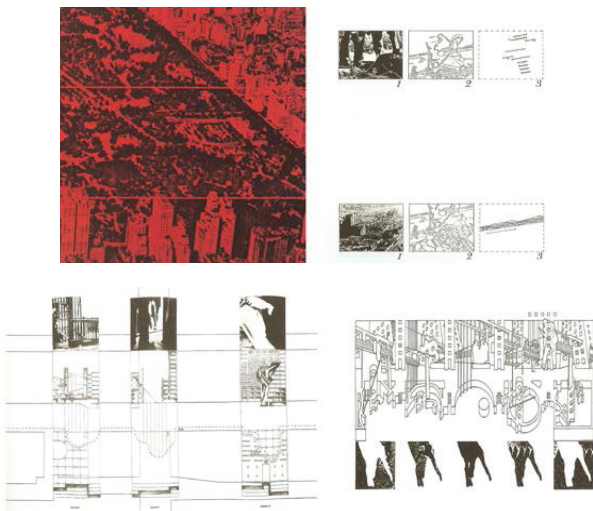


Figure 7. The Manhattan Transcript, Tschumi, 1976-71

In the Manhattan Transcript, Tschumi suggests that architecture exists in the overlap of three separated states of space (composition of physical space), movement (movement of the body in the space),

and event (program, function, use). The content of the script is a narration of an event which could happen in Manhattan. Episode 1: 'The Park' reveals a murder at Central Park, Episode 2: 'The Street' records the movement of a person who wanders through a violent and sexual event at 42nd Street, Episode 3: 'The Tower' depicts a twisting and turning fall from a high-rise building in Manhattan, and Episode 4: 'The Block' describes five events which happen in different courtyards in a block in the city central.

Each episode composes of three parts of photograph, traditional architectural plan, and motion diagram. While expressing event, space and movement, the three factors of architecture are arranged in a row and the new relationships between them were investigated. The method such that the photograph expresses the event, the architectural plan the space, and the motion diagram the movement is equally used in the entirety of The Manhattan Transcript, although there are varying levels of size and complexity. Here, the transcript interprets reality in an architectural way, thus although it is also expressed in drawings, it does not present or express reality. However it does exist as a tool to reveal the combined character of space and event, movement and event. Tschumi suggests that the meaning of architecture lies not in its wholeness and integration but in a subjective alignment of many non-continuous events. The exploration on architectural

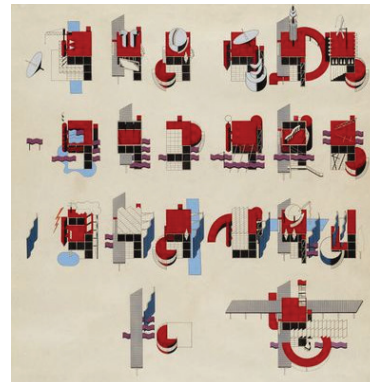


Figure 8. Follies of Parc de La Villette, Tschumi, 1982-88

sequence through The Manhattan Transcript is expressed in methods such as movement, insertion, and compression, and comes to significantly influence the work on Parc de La Villette. In the plan for Parc de La Villette, Tschumi depicted the transformative process of folly with continuous frames of montage and movement of film.

### 3.4 Micromegas, and Chamber works, Daniel Libeskind, 1978 and 1983 respectively.

Libeskind explained his drawing works as attempts to treat architecture in 'analytic, interpretative, symbolic and non-representational way', and explained that they are the results of a work that discovers the theory of themselves (Libeskind, 2000). While emphasizing the symbolism rather than objectivity provided by drawings, Libeskind points out that drawing is not merely a technical subsidiary cooperating in the completion of architecture, but has the tradition of symbolic expression exceeding mere deliverance of objective information.

Micromegas of 1978 is a series composing of 12 pages drawn in pencil, and the original drawing is expressed so lightly that the observer must come close to the screen to be able to comprehend the forms. Starting from his interest in geometry, lineal factors which can be said to be the characteristic in Libeskind's architecture appear repeatedly, and in each drawing, matters drawn in the axonometric and isometric forms fill the whole screen. The perspective method is not used but due to the difference in

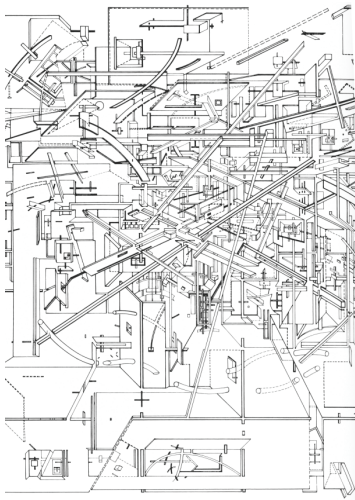


Figure 9. Micromegas,  
Libeskind, 1978

density in terms of screen composition and directions of matter drawn with projection method, a visually multi-focal space is made as in cubism paintings. The spaces shown in the drawings crash into each other and present a limitlessly spreading continuous space. Here, the lines without any particular meaning which Libeskind seeks to convey meet complexly and show an inherent rule of creation which they are making. Moreover, it is difficult to take them in one glance and it cannot but be read as they are enlarged as you approach closer, because such lines are expressed very lightly. Libeskind sought a multi-opinionate meaning and ambiguousness of being read through the viewer's movements and observation while eliminating the objectivity and rationality, and clarity which traditional architectural drawing sought to achieve.

In Chamber Works, each drawing is composed of a number of lines instead of a projection of the object drawn in detail, and thus eliminates the presenting space or form. Instead of a detailed form, using density and composition of lines, it leads an ambiguous spatial interpretation. In each drawing, there are no factors which make form or space, and there remains only thin lines which seem like traces of space.

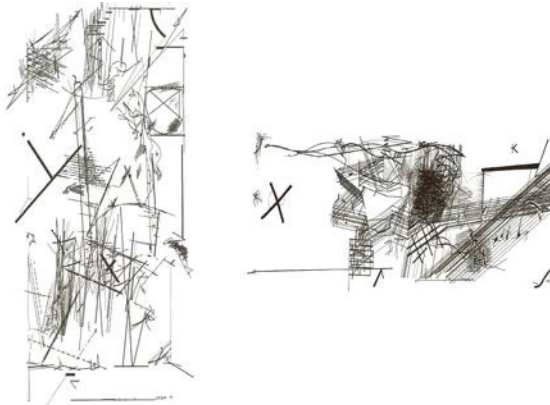


Figure 10. Chamber Works, Libeskind, 1983

### 3.5 Sixth Street House, Thom Mayne, 1986-87

Mayne seeks to explore the process of architectural production through a series of drawings which record from the initial stages of project design, and he recognizes that such process is a chance to develop a new architectural system (Mayne, 1989). Most of the drawings appearing in the early works of Mayne take the method of producing by folding various plans and expanding the 2-dimensional plan into a 3-dimensional. Objects of mechanical image depicted in the axonometric style are the main subjects of design in each work, and by showing 2-dimensional contents

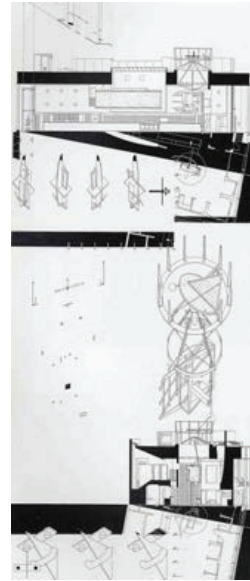


Figure 11. Kate Mantilini  
Restaurant, Mayne, 1986

of plan, elevation, cross-section, and various objects depicted in axonometrics of different scales, the drawing expresses the inter-relationship between objects and shapes in the internal spaces of the architecture with multiple viewpoints. In Sixth Street House, while traditional orthographic methods such as the elevation and the cross-section are drawn parallel to the main axis in the plan, all elevations and the cross-sections are drawn in a constant angle to the axis of the plan. Subsequently, also in case of the main cross-section, as it shows the appearance of being cut by the face which meets with the elevation, it maximizes the view of the interior. This is showing the relationship between various factors of the inside of the building, and means that the plan no longer is subordinate to the geometric shape of the building (Kipnis, 2001). In each drawing, objects of scale expanded with plan, elevation and cross-section are drawn in in axonometric style, and these objects are the main subject of spatial composition. Through a series of drawings, Mayne shows the individual characteristics of eleven objects which are the components of the house he designed, and this is an example of the part being expanded and being considered more important than the whole in terms of architecture. While emphasizing this part than the whole, Mayne sought to match the architectural concept and architectural representations in order that his intentions are seen in the architectural drawings.

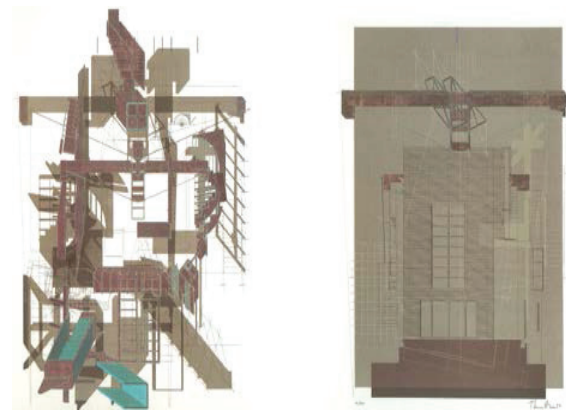


Figure 12. Six Street House, Mayne, 1986-87

## 4. THE MEANING OF ARCHITECTURAL THINKING SEEN THROUGH THE VISUAL REPRESENTATIONAL METHOD OF EXHIBITION DRAWING

### 4.1 Architecture as Narrative

Avant-garde architects of late-1960s and early-1970s have the attitude that architecture is a social instrument which directly faces society and that it can be freed from existing architectural rule or role, while they pondered on the identity of architecture (Brayer,

2005). On foundation of such architectural thinking, the role of architecture, as a new narrative style which explains the language of architecture in an easy way and which puts representation in the equal or superior to reality, came to take form. This is a part of the attempt to make a new multi-dimensional and combinational place, and it has the same context as the perspective stating that architecture itself has meaning as art. In postmodernism, art is not understood as copy or representation of the real world but as a type of component, and weight is placed on fiction rather than fact, creation rather than existence, and process rather than result. Nelson Goodman defines postmodernism as 'transition to the only truth, to the justice in a fixed and discovered world, to the diversity of conflicting interpretations, or to a world currently in creation' (Kim, 2004).

Unlike the contents of representation focused on architectural space, avant-garde architects, who attempted to bring architecture close to the territory of narrative art borrowing pop art or surrealism art, regarded as important the effective expressive methodology of the intention put forward by the architect. In the category of architecture as such narrative art, Archigram also performs a serialized project, and much as Super-studio, the production work of the actual composed of the combination of the abstract and the reality, collage with maps, and the reality composed of various types through that collage. Also, like UFO or Gianni Petta, developing a further step, there comes to be narrative actions to express the architecture itself or the relationship between the architecture and another subject as some performance (Brayer, 2005).

Out of exhibition drawings, the narrative character in terms of the architecture of Koolhaas or that of Tschumi is clearly revealed. Koolhaas utilized the method in which fragments of different things were narrated continuously, and Tschumi the techniques of other genres outside of architecture such as movies or novels. Such various attempts in the 1970s with a narrative characteristic were carried out under the intention of attempting to develop the architectural project with shared scenarios with individual appropriation as the default.

#### 4.2 The Non-representational Character of Architectural Work

If the modern society was homogeneous and representational, the contemporary society implies the concepts of diversity and non-representation. What led the fundamental creative factor in the architectural thinking of modernism was representational way of thinking. To represent means to set the existing in front of yourself and make it a subject for yourself. On the other hand, the concept of non-representation is a broad concept which breaks away from the dominance of homogeneity of the modern era and has difference and diversity as its fundamental attitude of perception. Avant-garde architects of the 1970s tried to depend not on intuition but on merely formal logical composition in order to understand the world with human will. They are leaning on the essence of non-representational grounds as a machine which discovers and recognizes the difference continuously produced through formality and organizes it itself (Jung, 2006).

The non-representational character of radical architecture is shown in all areas of form, program and space. The morphological amusement presented in drawing works is something that has transcended the category of what was determined as architecture

in the past. Various shapes merely suggested with possibility of various interpretations are left open and considered as a process of design exploration rather than as the final shape itself. Architecture comes to exist as a dynamic frame which is able to embrace change, and the relationships and circumstances may change depending on the observer's viewpoint. Program seeks an eventful space as a place of undecided and diverse occurrences, and the undecidedness allowing for change depending on surrounding circumstances and factors is emphasized. The space of undecided program is an open space, and is a non-representational space able to embrace diversity.

In the architecture of Tschumi, Libeskind and Eisenman, there is no meaning in relationship between program and shape, and representation is carried out with focus on development of the design process and architectural thinking. The decentralized spatial composition shows characteristics lacking particular hierarchy, center, axis or flow of movement, and is a non-hierarchical composition. By eliminating subordinate and hierarchical relationship, and removing representational meaning and relationship in plane and cross-section, a space which is limitlessly produced depending on the observation and perception of the observer reacting to platonic shape is created. This is not to induce confusion but acts as a tool to provide the user of various experiences, and is a neutral space which induces discovery of space and new experience by the user himself.

#### 4.3 Un-decidedness of Open Structure

In the open structure, centrality is not given to any particular factor or part in terms of program or form, and shape puts its meaning in proceeding to an open system rather than be limited by particular rule or process. Such open system is not restrained to the rules of the past but aims at open architecture rather than architecture of traditional category. Open structure in exhibition drawings means making architecture an open concept which is not restrained by rules as well as un-decidedness of program. Already in Europe in the 1970s, groups including Team 10, Archigram, or Archizoom claimed indeterminism to some extent with adjustability through integration in the design process, and the discussion on un-decidedness of program was became full-fledged in Delirious New York by Koolhaas, with Tschumi's *The Manhattan Transcript* providing the starting point (Zaera-Polo, 1998). Koolhaas asserts that deterministic program must ceaselessly be changed, and that lifestyle cannot be adjusted by fixed program of architecture. In *The Manhattan Transcript*, Tschumi abandons the fixed prerequisite and style between type of building and program, and borrows the concepts of direct action and happening. He even suggests a method to intentionally cause collisions between programs (Moon, 2003). Such attitude is of the view that program being decided only by some particular method means that it cannot respond to future changes, and means that it cannot apply to the values of voluntariness and coincidence recognized in postmodern philosophy.

The time of imagination made by voluntary program can be read as opening of the amusement space which only becomes a place in the relationship with oneself. An empty space is a space with limitless possibilities while in that state, and is reflected as a space with multi-layered meaning. In the spaces of Eisenman, Tschumi and Libeskind, signs of such amusement space are seen. In that of Mayne, there is visual amusement in the shape of the space rather

than program. Mechanical objects occupying the space and the non-particular spatial fragments made between the objects and the background are well shown in his drawings. Drawing methods like tracing, rotation, projection, and reduction are not merely techniques of drawing but are integrated into the design concept of the architecture, and become an important starting point for spatial dynamic. The relationship between object and space changes limitlessly depending on the viewpoint and angle, and is folded to produce a 'formless' state.

#### 4.4 Deconstruction of the Perspective and the Space of Collage

In exhibition drawings, the architects who were under the influence of post-constructivism transcend the general universality of visual representation by intentionally eliminating the traditional method of perspective and expressing multi-viewpoint space and passing time with collage or montage techniques. In collage, the subjective of the author intervenes to cause deconstruction and transformation of the subject, and utilizes techniques like superimposition, juxtaposition, scaling, and interpenetration. Such collage technique can be easily observed in *Exodus*, *The Manhattan Transcript*, *Micromegas*, and *Sixth Street House*. The part that the architects want to emphasize and compare to other parts is overly enlarged and compared with other parts, and sometimes the medium of photograph is borrowed actively as a part of the drawing. In case of *Micromegas*, in terms of material, it is a line technique of single material unlike collage, but it has the same context as collage in that it is a combination of limitless subjects. Mayne's work can be seen as another example of collage composition method by which different scales are juxtaposed and exist together in one drawing.

While the perspective system requires the gaze of a prerogative player, deconstruction of perspective means that the uniformity and centrality of the prerogative gaze is deconstructed. Through such, multiple viewpoints are combined to compose and create new forms, and at the same time become the subject of being divided into multiple views. Sigfried Gideon argues that modern/perspective space was created in the Renaissance period when the linear perspective system was discovered, and the modern space was dismantled after Cubism which deconstructed the perspectival space (Lee, 2007). It means that the tradition of perspective took on that much big role in the pre-perspective space, the formulative and the sculptural space changing into the modern space. The new application and transformation starting from the Baroque, and the subsequent deconstruction of the perspective has the same context as the art of postmodernism which denies absolute truth and considering voluntariness and flexibility as important.

#### 4.5 Criticism on the Meaning of Representation through Serialism

Deconstruction of the traditional representational model connects not only to deconstruction of the perspective but also to the methodology called serialism made to produce various alternatives and results through repetition. Serialism is deciding permutation, combination, frequency, repetition, and relationship between particular limited numerical factors and using them in creative work. Serialism, which started as one of songwriting methods in music in the 1920s, became more mature in theory or actual in the 1950s, and from the 1960s, it was frequently presented

through visual art exhibitions. Even in the exhibition drawings, a disposition of serialism is strong in the works of Eisenman, Tschumi, and Libeskind.

Serialism is commonly inherent in constructivism and post-constructivism, and following the arguments of Derrida and Deleuz that repetition is not the repeating of the same thing but a dynamic process which affirms the difference, John Hejduk and Eisenman used the gap between origin, copy, form and idea as the tool for destroying separation (Bae and Lee, 2008). Architects who used serialism as an active design methodology are actively and repeatedly making drawings in order to create a creative alternative rather than a mere representation of the final result of a work. Eisenman reveals that his house series is a work that attempts to free architecture from the strong pull of metaphysics, and that he tried to present repetition and continuity. As such, the metamorphosis through repetition can be seen in other painting fields of this time, and the combination made by repetition of image, change in color and difference in size are clearly shown in the works of artists like Andy Warhol, Jasper Johns, and Sol leWitt.

There were critics who criticize that serial art is nothing more than thoughtless multiplication, but Derrida and Deleuz stress that repetition is important in terms of representation and continuous seriality is an important method in revealing and destroying the limit of representation. However, serialism in architecture does not repeat its components but does not apply repeated rules as much as music, and has a stronger formality. There are differences in the extent and the method, but serialism represented by repetition and continuity is without a doubt a shared discussion of the times between many architects, artists, songwriters and dancers of the time.

## 5. CONCLUSION

The represented subject is always imagified if it satisfies the particular threshold required by the times, and the method which the architect wants to show or believes to be right is considered important. The following is a summing up of the characteristics and meaning of visual representation of architectural design shown in the conceptual drawings of postmodern architecture in the 1970s and 80s.

First, architectural drawing previously recognized as the tool of design analysis or merely spatial representation came to not only represent the final product but take its place as a tool of design process. This is related to the time and cultural background of postmodernism; postmodernism praises self-reflective and self-conscious representation, deliberateness of representation, exposure of problems of fiction, and to process rather than the result. In terms of architecture, such influence surfaces as interest in the design process, and such examples can be seen in Eisenman's house series drawings, Libeskind's *Micromegas* and *Chamber Works* drawings.

Secondly, the subject of visual representation in architectural drawing dealt with in this research was not an objective representation of the subject of design but a subjective representation on the idea and concept of design. Spatially, conceptual drawings make spaces of many interpretations by reflecting the architectural spaces of postmodernism described as having no sense of direction, irrational and contradicting. The drawings in *Exodus*, *The Manhattan Transcript*, and *Sixth Street*

House are intricate techniques to depict architectural ideas.

Thirdly, drawing expressions of postmodern architecture show characteristics of collage, a style of cubism, and due to such, the centrality of the player shown by the traditional perspective space was broken free of and deconstructed. As shown in Libeskind's *Micromegas* and Mayne's *Sixth Street House*, many viewpoints looking at the architectural factors, space or change due to movement of space exist together in one drawing, and such fusion of plan prioritizes the delivery of the whole image or spatial experience rather than accurate delivery of information.

Fourthly, in postmodern architectural drawing which received the influence of post-constructivism, the genre of drawing, which passively provided the visual side of subjects in exchange for simple objectivity for architecture, is being treated at the same level as architecture. It is even making a relationship of antagonism between architecture and drawing in an open system, and the flagrant rhetoric and reputation of drawing is even creating a situation in which architecture is read as an illustration of drawing.

In such conceptual drawings of postmodern architecture, nothing is fixed and nothing is final, and discussion on meaning and interpretation is open. Architects reject making the real and the constructive, in exchange for making a fictional real. The sole reality of the designed building is rejected, and the diversity of the real is an important part of postmodern philosophy. Therefore, there is no representation on the objective side of the architecture, only various methods.

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