COOP
DESIGN
RESEARCH

MSC.
PROGRAM

DRAWING INDETERMINACY

UNCERTAINTY, CHANCE, TEMPORARITY AND SELF-CORRECTION PROCESS IN ARCHITECTURAL DRAWINGS

Author: Pat Likitswat

ABSTRACT

In the classical western theory, the position of uncertainty as anathema to the normative practice of architecture is reflected in the architectural drawings. With the objective to give description to objects through an idealized set of notation, it defines the primary purpose of architectural drawings to ensure the ideally perfect alignment between the architecture as determinately intended and that as materialized. This implies that the architectural drawings are not meant to relate to the life of architecture after the construction is done. However, the longest period within the lifespan of architecture begins after the end of the construction period. Within this period, it is certain that the architecture as the architect intended will undergo unexpected alterations, both intentional and unintentional, by both human and non-human interventions. Since the role of the architect will always stand on this uncertain ground, it is worthy to investigate the role of uncertainty in architecture. The understanding in drawing uncertainty should contribute to understand how to indeterminacy. Starting from the 1960s, the distinctive growth in chance-based art coevolved with the growth in scientific knowledge about uncertainty. Although not completely neglected, architecture is slower to take interest in the development. The research analyzes projects that attempt to draw indeterminacy in various ways with focus on two-dimensional materials. It takes into account how both the textual and visual representation, with focus on the latter, play part in constructing the conceptual understanding of the project. The analysis will look through sample of cases, starting from the 1960s to more recently emerged practices. The research aims to understand how the translation of uncertainty/indeterminacy unfold through time onto architectural drawings.