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## **DRAWING AS THEORY**

Moderators: Albert C. Smith and Kendra Schank Smith,  
University of Utah

**Key Panelist:**

MARCO FRASCARI

Virginia Polytechnic Institute and State University,  
Washington/Alexandria Architecture Consortium

**Panelists:**

LAURA AUERBACH  
Syracuse University

ERIC NAY  
Ball State University

ALEXANDER ORTENBERG  
University of California,  
Los Angeles

MAURIZIO SABINI  
Kent State University

GREGOR WEISS  
American University of Sharjah

DOUGLAS WOODWARD  
Columbia University

## Session Summary

ALBERT C. SMITH  
KENDRA SCHANK SMITH  
University of Utah

The panel of four respondents was selected to address Marco Frascari's statement on Drawing as Theory. Laura Auerbach talked about the duality of the architectural drawing. She noted that they contain both practical and utilitarian elements, as well as imaginative, symbolic and intangible aspects of human existence, fusing the two polarities of the instrumental and the poetic. Taking a historical view of working drawings in relation to technology, Alexander Ortenberg discussed drawings and production in context of contemporary critique of the law of contract. Additionally, he challenged the notion that increasingly meticulous working drawings have resulted from the imperatives and possibilities of new technology.

Two responses concerned the experience of the architecture drawing as part of what we know. Maurizio Sabini spoke about how in real architectural drawings, experience is layered, contaminated, deconstructed, and re-assembled as constructs of architectural knowledge are continuously challenged and put into play. Gregor Weiss and Eric Nay discussed the discourse that takes place regarding the qualities of the hand drawn image, their perceptual value and the kinds of information they possess. They noted that at a fundamental level as in orthodox drawing, this always includes an understanding of the qualities of textures that make up the surfaces that we ultimately see and know as objects.