

Call for Papers: Secret Lives of Architectural Drawings and Models. London, 27-29 June 2019

Kingston University, Department of Architecture and Landscape, London, UK

FRASCARI SYMPOSIUM IV: The Secret Lives of Architectural Drawings and Models. From Translating to Archiving, Collecting, and Displaying

Architectural drawings and models are instruments of imagination, communication and historical continuity. The role of drawings and models, their ownership, placement and authorship in a ubiquitous digital age deserve careful consideration. Despite them being the first handiwork of the architect, not enough attention is given to discussions about the sites of drawing activity, or to the matter of housing them, which is essential to the active relations between drawing and buildings, building and drawings, before, during and after construction.

Expanding on the well-established discussion of the translation from drawings to buildings, the Frascari Symposium IV questions the significance of the lives of drawings and models- before, during and after construction. Where drawings and models dwell in relation to buildings, impacts their seminality and their potential future translations, from drawing to building, building to drawing. In this process of multi-directional and multi-temporal constructions, who has ownership of the drawings and models, and where do they belong?

Robin Evans outlined the translational gap between drawings and buildings. The Latin word *translationem* during the Renaissance period indicated literally a physical transporting, including that of building elements. The translations of architectural elements were a documented and planned act that resulted from meaningful changes and led to changes in meaning.

The relevance of the physical presence and location of drawings and models within the buildings that they represent, their physical transporting from one place to another, from the places where they have been made to where they are kept during construction, or to designated locations in the thereafter of the fabrication process deserves scholarly critical analysis.

Nowadays, architectural drawings often reside in private, or public archives, and in museum collections housing the body of work of individual architects. This is the case with many collections, including the works of the Modernist masters of architecture. Archives are progressively making their physical collections digitally accessible online facilitating research and potentially having a tangible impact on the future teaching of architecture.

Architectural drawings can sometimes be found in hidden compartments inside the newel post of staircases in buildings from the Victorian up to the Modern period. The attention to maintaining architectural drawings in buildings shifted to the pragmatic aspects of construction drawings. Nowadays a set of working drawings may be kept in mechanical rooms.

The on site presence of elected representations is emblematic of the process of on-site inventory in its dual nature of cultural recollection and fostering of future imaginings. The storytelling of the site, the site of building construction and the edifice exist in various relations to each other extending the lives of drawings in meaningful ways beyond the time of construction, which is often perceived as an end to the translational relations between them. The continuity and contiguity of drawings, models and building may define an extended site, which is open even after construction has ended.

The digital age is characterized by a ubiquitous site of drawing production. Even though it is now possible to reproduce digital drawings and models in multiple originals, facilitating the construction of a twinned theory and pondering its significance, digital drawings and models might not remain fully accessible long into the future due to the rapid obsolescence implied by software development. Archives are faced with the challenge of what and how much to preserve.

Architects and scholars are invited to consider these questions before they become an archival question and plan for the representations that inform the future of an extended site in becoming, if past and future are to engage in meaningful relations. A new criticality requires moving beyond the either/or option of the office, the laboratory, the factory, the construction site as separate fabrication and archival sites. The contemporary architect moves between them looking for a critical presence on the construction site, before, during and after construction.

The Frascari Symposium IV, taking place in mid-June 2019 at the School of Architecture and Landscape at Kingston University, London, UK, invites scholars, educators, curators and practicing architects to submit an abstract in English of up to four hundred seventy-four words and up to two images addressing one of the four categories of the event:

- Drawing sites and sites of knowledge construction: the drawing, the office, the laboratory, and the construction site.
- The afterlife of drawings and models: archiving, collecting, and exhibiting.
- The architect's ethical responsibilities: authorship, ownership, copyrights and rights to copy.
- Tools of making: Relations between architectural representations and their apparatus over time.

Please submit abstracts for blind peer review no later than October 11, 2018 by emailing a pdf (5MB max.) of your abstract to both contacts below:

Federica.Goffi@Carleton.ca

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Abstracts will undergo a blind peer review process. Please identify the author name(s), institution(s), abstract title, and the chosen session in the body of the email and omit references to the author/institution in the abstract pdf document. The abstract can only be submitted to one session topic. The organizers reserve the right to assign the proposed abstract to a different session topic based on suitability. Selected authors will be invited to develop a full paper (max. 3011 words) to be delivered at the Frascari Symposium IV.

Presentations will be twenty minutes long, including questions and discussion. Each symposium session will include four to six presentations. Selected presentations will be invited to contribute a full paper towards a future publication.

Notices of acceptance will be sent to authors by November 22, 2018

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