

Lucerne University of  
Applied Sciences and Arts

**HOCHSCHULE  
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Engineering & Architecture  
Institute of Architecture

FH Zentralschweiz

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**DRAWING IN**

**ARCHITECTURE EDUCATION**

**AND RESEARCH**

**Lucerne Talks**  
**Symposium on**  
**Pedagogy in**  
**Architecture**

Friday 22.10.2021  
8.30–18.00  
in Horw, Trakt IV  
Atelier F400

With:

Teresa Gali-Izard

Elizabeth Hatz

Niall Hobhouse

Peter Märkli

Mohsen Mostafavi

Guillaume Othenin-Girard

Tivadar Puskas

Cara Rachele

# How can drawing be reconnected to be a tool of communication, investigation and representation within the building industry?

In the established traditions of architecture education, drawing plays a central role within the design project. Drawing is also the essential instrument of architectural research. For practicing architects, the drawing is the definitive tool of communication, investigation and representation.

Existing publications and conferences held on Drawing in Architecture reinforce the view that – more than a written text or mathematical formulas, and regardless of whether they are analogue or digital – drawings were, are and always will be indispensable attributes of architecture.

And yet, drawings invite speech. They are objects to talk over, or talk about. Their apparent universality stems from their capacity to invite speech from across societies, language groups, and professions. They initiate and spur debate, and these debates generate either the insight, or the consensus from which architecture progresses. The drawing here has a dual role; it is both object and method.

All the same, insecurities remain around the role of the drawing within architectural research. In research, the legitimacy of the drawing as the characteristic tool of architecture collides with its merely representational role in other sciences. The disciplinary specificity of the architectural drawing, and its due role, here become a liability. The critique, or defense, of the drawing, and an understanding of its future role, both as an intellectual tool and an official expression of research, has become a challenge for schools of Architecture.

An expanded account of drawing might permit the following incomplete list of roles: drawings that represent space and communicate a specific political, economic and social context; drawings used for surveys and notations; drawings as legal documents; drawings as visions of utopia; drawings as forensic tools to make evidence visible; drawing as a tool for preserving the past, scanning the present and narrating the future. All this may be geometrically projected, shown in perspective, or graphically notated.

Referring to one of its semantic origins, *Disegno* (ENGLISH *design, drawing*; FRENCH *dessein, dessin*; GERMAN *Zeichnung*; LATIN *designo*) is one of the major concepts of the Renaissance theory of art. It means both design and project, outline and intention, idea in the speculative sense as well as in the sense of invention. It thus refers to a thoroughly intellectual activity. The separation of *design* and *drawing* only occurred around the 18<sup>th</sup> century. English thus distinguishes *drawing*, in the sense of an outline, from *design*, which corresponds to the French *dessin* and thus retains a part of the semantic field that

the Italian *disegno* covered. — Cassin 2014

The 16<sup>th</sup> century Italian architect, artist and writer Giorgio Vasari had a broader idea of *disegno* than we have today. The *disegno* was the father of the three arts – architecture, sculpture and painting. Through drawing, the design process of the three arts became comparable and could therefore be recognized as a research and design tool. Today, drawing itself no longer has the same meaning as it had in the Renaissance period and design is not necessarily connected to drawing. This could be one reason why the principle of *disegno* has become so controversial – separated from connecting various disciplines and instead evolving into a mere surface.

It goes without saying that the profession of architecture has changed since the Renaissance period. The profession of architecture has become foremost process-oriented and multidisciplinary and yet, in the face of change, drawing, also in the context of *disegno*, continues to play an essential role, which goes beyond the discipline of architecture.

Questions:

What is the role of drawing in architecture education and research?

How can drawing reconnect to the concept of *disegno*, as a tool of communication, investigation and representation within the building industry?

# What is the role of drawing in architecture education and research?

# How can drawing be reconnected to be a tool of communication, investigation and representation within the building industry?



8.30  
Reception and introduction  
Johannes Käferstein  
and Heike Biechteler



13.30  
Introduction  
Heike Biechteler



9.00  
Keynotes  
Guillaume Othenin-Girard  
Elizabeth Hatz  
Niall Hobhouse  
Teresa Gali-Izard  
Tivadar Puskas  
Cara Rachele



13.45  
Workshops  
All participants are asked to bring an image that represents the role of drawing in his/her own practice to  
– present her/his typical drawing convention  
– show the role of drawing in her/his own research practice  
– discuss how drawings are used as a multidisciplinary tool of communication, investigation and representation



11.00  
Conclusion and panel discussion  
Dieter Dietz and Jonathan Sergison



15.45  
Keynotes & Talk  
Peter Märkli  
Mohsen Mostafavi  
  
Moderation  
Johannes Käferstein

12.30  
Lunch break



17.30  
Bar service & dinner

## Information & registration

The symposium is directed at teachers, researchers, practitioners and students of architecture and related disciplines.

### Where & when

Lucerne University of Applied Sciences and Arts  
Engineering & Architecture  
Technikumsstrasse 21  
6048 Horw

Friday, October 22, 2021  
Wing: Trakt IV, Floor: Geschoss F,  
Atelier F400

### Registration

Event registration & a COVID certificate is required for entry.

Please register for the symposium, including the dinner by Friday, October 1, 2021.

Please also indicate whether you would like to attend the dinner.

To register, send an email to Heike Biechteler  
heike.biechteler@hslu.ch

## Organisation

### Organiser

Lucerne University of Applied Sciences and Arts  
Engineering & Architecture  
Institute of Architecture

### Concept

Heike Biechteler  
Prof. Johannes Käferstein

### Text

Heike Biechteler  
Adam Jasper

### Advisory Board

Prof. Dieter Dietz, EPFL Lausanne  
Prof. Jonathan Sergison,  
USI Mendrisio

### Graphics

Manuel Gächter

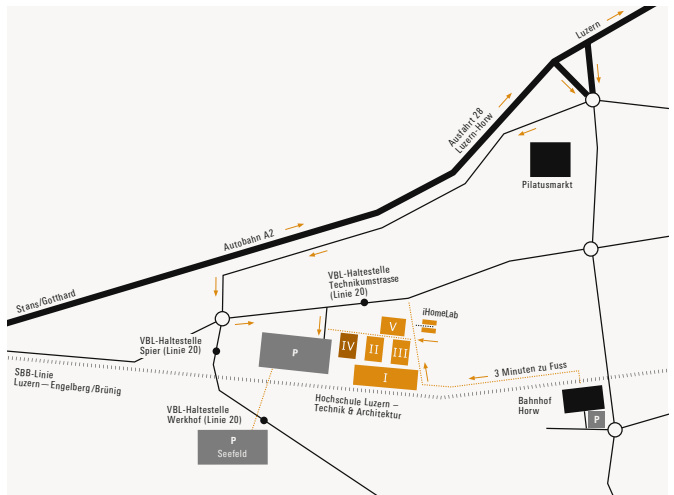
## How to get here

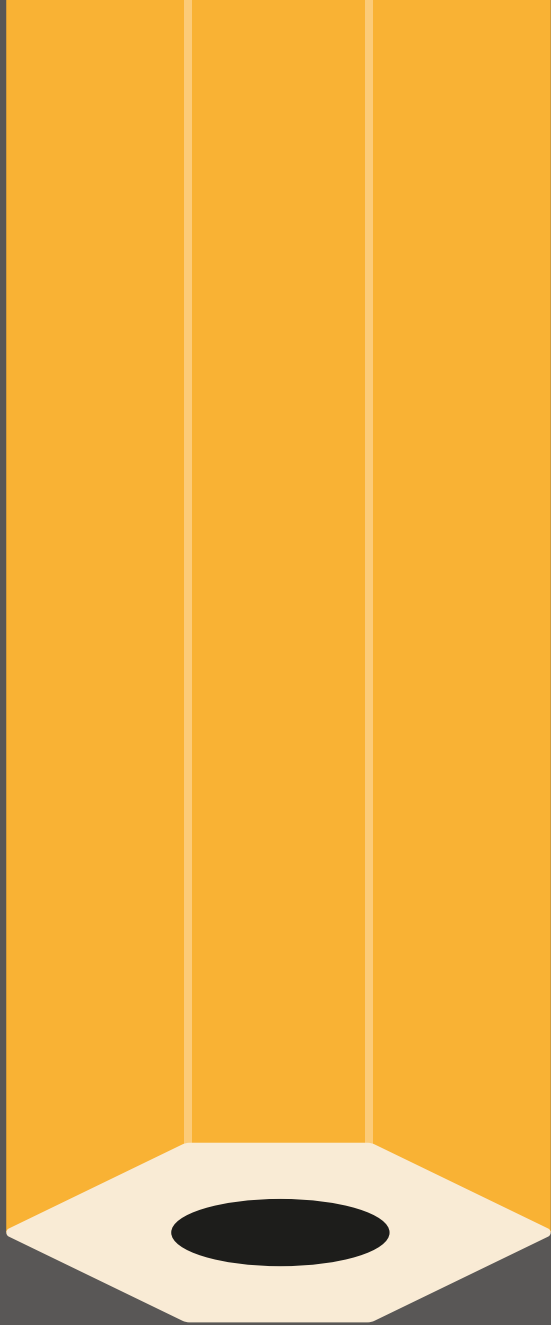
### by train

from Lucerne with main lines S4 and S5 of the central railway (Zentralbahn), stop: Horw; a marked footpath from the station is provided.

### by car

Motorway (Autobahn)  
Lucerne—Gotthard/Brünig, Exit Horw, follow the signs to Hochschule Luzern – Technik & Architektur. Limited paid parking spaces are available. More parking is available in Seefeld in the immediate surroundings.





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Consiglio svizzero dell'architettura  
Cussegl svizzer d'architettura

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**FAS** Fédération des Architectes Suisses  
Federazione Architetti Svizzeri

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