

Representing Authenticity: Drawing an Aesthetic Pedagogy

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Keywords: representation, drawing, aesthetics, pedagogy

At one time, authorship was derivative. From Quatremere de Quincy's theories on type, to Jean-Nicolas-Louis Durand's study of morphology, some of the earliest theoretical texts on architecture propose imitation as the common starting point for any process of artistic production. The following paper elaborates on a course co-taught by an architect and an historian on design's relationship to the aesthetics of architectural production. The motive of the course was twofold: introduce architecture students to digital media and address concepts that influence representation, including intellectual foundations and rules of drawing. Conceived of as a series of six drawing assignments, the course problematized fundamental elements of architecture—not doors, windows, walls, balconies, and toilets, but form, image, and representation became the lens for production. Through these lenses, students tackled the stakes of architectural image-making to imagine the craft of drawing through methods of visualization. Students reconstituted plans, sections, and renderings of given source materials that included fifteen precedents spanning 2000 years of architecture's history. While the conventions specific to architectural graphic standards remained intact, assignment objectives aimed to leverage composition, configuration, and copy as sites of invention to transform source materials. Weekly lectures addressing the aesthetics of drawing, supplemented by texts by architects and theorists, including Massimo Scolari, Robin Evans, Sonit Bafna, Sam Jacob, and John May, among others, situated students' efforts within a discursive context focused on mobilizing drawings as communicative artifacts that reveal qualities of architecture. Viewing architectural history as an open-source canon, students proposed alternatives by confronting architecture's past. Hovering between autographic and allographic subjects, architectural representation challenged the ethic of authorship as an artifact tethered, in equal parts, to repeatability and reproduction, as well as uniqueness and autonomy. Building off of discourse from aesthetic philosophy surrounding the copy and the fake, architectural drawings can be evaluated as devices to question intention and invention through pedagogy. The drawings from the class performed as both visioning and re-visioning tools, redrawing history, mobilizing referents, to make something new. Today, authorship is contingent.

INTRODUCTION

The subject of representation produces a construct to critique architecture's authorship and its authenticity. With attention to strategies related to media, discourse on representation tethers its methods to numerous aesthetic topics. One such topic, raised by Nelson Goodman in his book *Languages of Art*, which observed differences among conditions of media related to authenticity, can be addressed by considering how representation in architecture challenges authorship through its use of autographic and allographic methods with respect to its various artifacts. Under this umbrella of representation, a course that introduced students to digital media coupled aesthetic philosophy with the conventions of visual communication to execute learning objectives focused on critical thinking. The following paper develops along four threads: (1) An assessment of autographic and allographic qualities and how they pertain to architectural representation; (2) A review of the conventions for architectural drawing relevant to the course; (3) An analysis that addresses the construction of images in architecture; (4) How an applied theory approach to representation manifested in assignments for the class.

CONDITIONS OF AUTHENTICITY

Representation in architecture takes many forms. On one hand representation signifies something which it is not, such as a building. On the other hand, representation produces artifacts that stand alone. This duality, inherent to works of representation in architecture, creates opportunities to distinguish qualities with divergent results. The dilemma of divergent results within architecture's artifacts establish a dialectic that an author's intentions resolve through methods of mediation.

In Nelson Goodman's book, *Languages of Art*, he questioned the premise of authenticity in art forms relative to copies and forgeries. The chapter, "Art and Authenticity" addressed Goodman's use of the term "unfakable," which centered on two characteristics related to an art work's mediation—its autographic and allographic qualities. According to Goodman, an autographic work, such as painting and sculpture produce works that cannot be duplicated and remain genuine.¹ Alternatively, allographic works in Goodman's chapter include art forms such as music, drama, and architecture, works which lead to an eventual performance or construction. In the case of allographic works there is often a two-stage process separating

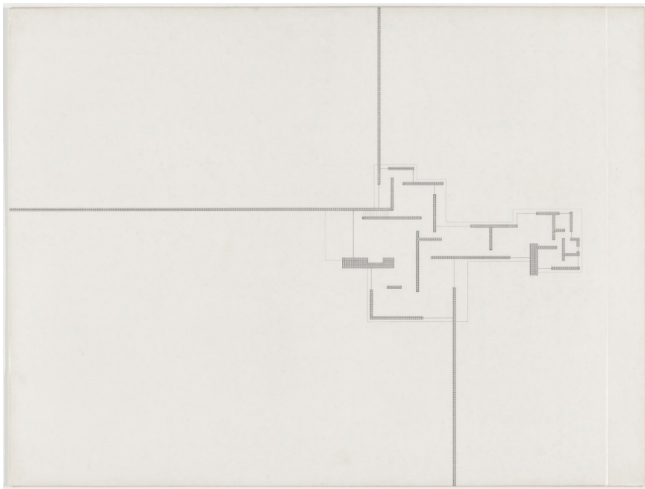


Figure 1. Ludwig Mies van der Rohe, Brick Country House, Potsdam-Neubabelsberg, Plan, 1964. © 2020 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

the intended conclusions of the art form and the work of the composer, playwright, or architect. A significant distinction Goodman makes regarding mediation in allographic art includes dependence on a system of notation.²

In his explanation, Goodman gave counterexamples of the one-stage vs. two-stage process to demonstrate, that alone, those qualities lack sufficiency to identify an autographic or allographic medium. In Goodman's argument, literature presented a one-stage allographic medium that can be copied, saying, "any accurate copy of the text of a poem or novel is as much the original work as any other."³ In addition, printmaking, according to Goodman, created two-stage autographic copies, and wrote, "the etcher, for example, makes a plate from which impressions are then taken on paper."⁴ Implicit in Goodman's categorization of architecture as an allographic medium relied on the role of drawings to produce buildings.

Art forms tend to be more nuanced and often contradict simple classification. For example, Alfred North Whitehead raised the "fallacy of misplaced concreteness" to describe error in judgment that mistakes abstract concepts for concrete facts.⁵ A fallacy attributed to architectural drawings is the misconception that they always communicate with a common objective. Rather, drawings mediate diverse expressions of architecture, whether those are sketches, diagrams, orthographic projections, perspectives, or collage.

In an assigned reading for the class, "How Architectural Drawings Work," architecture scholar, Sonit Bafna, wrote about Goodman's assertions in relation to representation. Bafna questioned some of the distinguishing characteristics within architectural drawings by differentiating two general types: notational and imaginative; drawings which specify and drawings which depict, respectively.⁶ Notational drawings,

according to Bafna, parallel Goodman's assertions that architectural drawings rely on "discrete referents" to communicate.⁷ These include drawings such as construction documents; i.e., plans, sections, elevations, site plans, which are read based on understanding the meaning of abstract symbols relative to a drawing type and lead toward the production of buildings. What Bafna classified as imaginative drawings perform differently and demonstrated a capacity to elicit architectural experience. To explain the imaginative drawing type, Bafna referenced Mies van der Rohe's Brick Country House drawing [Figure 01], writing that its "specification of the actual built form is both ambiguous and incomplete," yet, somehow, "replete."⁸ According to Bafna, depiction made the drawing replete, which produced qualities for imaginative experience.

Bafna did describe imaginative drawings as autographic but does expand on their depictive properties.

When reading a drawing in the imaginative mode, we do not construct a mental image of the building, whose experience then is judged; rather we perceptually engage with the actual artefact by adopting a specific mode of attention, the general tenor of which is to seek specific clues about the particular presentation of the depicted building.⁹

In presentation drawings by architects and architecture students, this depictive mode of attention achieved by "imaginative drawings" opens up architectural artifacts to produce qualities paralleling

those of paintings. In a similar way as gleaning a concept such as the significance of the diagonal from a De Stijl painting, drawings can escape their referential boundaries. For example, with adequate understanding of the depiction of volume and contrast, encounter with drawings can reveal architectural concepts about sublime form and whimsical transition, as evident in drawings by Etienne-Louis Boullée's evocative perspective for the Cenotaph for Newton and Aldo van Eyck's diagrammatic plan for the Sonsbeek Pavilion. Experiencing these qualities through the drawings does not depend on the eventual construction of a building and presents a dubious situation related to their dependence on notation.

For Goodman, the distinction of an autographic work seemed to capture contact with an original moment of production, or the residual presence of its author's touch. In an allographic work, he claimed that notation emancipates authenticity from necessitating the same experiential proximity to its author.¹⁰ For architects that produce drawings by hand, it would appear, as in the case of the Boullée rendering, autographic authorship can be argued without much friction, but what about a similarly evocative drawing produced digitally? In certain ways it appears that the tool of production dictates autographic and allographic distinction, but like the brush acting as an extension of the arm, the parameters of an architect's tools establish similar proximity—a key is pressed, a mouse is clicked and moved.

Today, authenticity becomes less reliant on physical materials, and more reliant on speed, where, perhaps, proximity by way of a designer's social media account provides access to a more authentic autographic experience than does a painting curated in a gallery. More like a phone call, authenticity, in this manner, relates to processes of transmission that cannot be separated from its author.

Two additional critiques supporting manifold qualities latent in the experience of drawings include writing by Jeff Kipnis and Peter Cook, who propose corollary qualities of drawings that parallel Bafna's explanation of their imaginative capacities. In Kipnis' exhibition *Perfect Acts of Architecture*, which he curated for the Wexner Center at The Ohio State University in 2001, he sampled a collection of representational projects from the 1970s and 1980s operating under the conceit that architectural drawings become end-products in-and-of-themselves, independent from the production of a building. In the introduction to the exhibitions catalog, Kipnis provided the following remark:

The architectural drawing as an end work can function in any of three ways: as an innovative design tool, as the articulation of a new direction, or as a creation of consummate artistic merit. Put simply, a perfect act of architecture achieves all three at once.¹¹

Similarly, in Peter Cook's book, *Drawing: The Motive Force of Architecture*, he differentiated drawing types by their capacities to communicate conceptual intent. In expounding the spontaneity of Constant Nieuwenhuys' sketches for New Babylon, Cook claimed that "the sketch or scribble is potentially far closer to the moment of 'idea' than the considered, labored presentation piece."¹²

Whether intentional or not, at the 2012 symposium "Is Drawing Dead" at Yale University, for which Cook was a keynote, the ideational moment of drawing emerged as a persistent theme across the diverse collection of speakers. What transpired was observing the value in the gesture that captured the inspired moment of the architect, independent of method or medium. A hand drawn scribble, a quick formal study in 3D modeling software, or a tiny piece of code exposed differing results to communicate intention with variable techniques.

Not exclusively autographic or allographic, architecture's conventions rely on diverse expressions to compliment design goals. If architectural drawings straddle Goodman's dialectic of authenticity, perhaps one way to consider authenticity's synthesis can be explained by the presence of architecture as a quality of attention. Put another way, architecture emerges as a state of mind captured by mediated experience.

LEARNING FROM DRAWING

Goodman's terminology for autographic and allographic mediums influenced instruction in the class with concepts

for drawing exercises aimed at authenticity. These terms helped to develop a motive for the class which asserted the students' command of tools to author their own ideas. Two goals dovetailed as necessary components for learning: develop assignments to understand conventions of drawing and offer opportunities for creative exploration of those conventions. In combination, student work that interrogated those goals produced results that gave ideas expression by advancing a visual and verbal vocabulary to execute assignments. As instructors, we understood the students limited experience, which required us to reinforce basic skills that coupled the conveyance of information with strategies of communication.

Dividing the course into lecture and workshop formats supported these tasks. Each week consisted of two classes. Tuesdays introduced and framed topics on representation and media related to assignment themes in a lecture format. Early lectures included easier to understand topics such as "The Geometry of Plans" and "Orthographic Projection." As the class progressed, lectures addressed more advanced theoretical content such as "Culture of the Post-Digital" and "Graphic Storytelling." A reading was selected for each of the Tuesday lectures, which students summarized in annotated bibliographies. Thursdays developed techniques and skill building exercises in a group workshop setting. Visual assignments were due each Thursday and included learning a progression of skills with greater complexity; from photoshopped plan collages to orthographic and axonometric projections to image production. Class instruction resisted teaching "button pushing" techniques and, instead, pedagogy sought to deepen students understanding of drawing concepts. Discussions introduced software related to assignments, but the class did not devote time to comprehensive software training. The instructors provided students with access to tutorials related to their assignments and TA's, who were each assigned 12 students, held weekly office hours to troubleshoot assignment challenges.

From its beginning, the course established an implied mantra, successful drawings utilize tools in creative ways for appropriate seeing. As an example, the first reading, "Figures, Doors, and Passages" by Robin Evans was issued in conjunction with an assignment on orthographic projection that developed their first visual exercise, an authored collage of historical plan precedents. The reading gave students historical perspective on formal and configurational content while they performed tasks related to scale, measure, and lineweight. To help the students work through the visual exercises a template was produced in Rhino that gave them a proper layer structure to subdivide the drawing according to line-type, which included cut line, two types of elevation lines, hidden lines, construction lines, and dimension lines, as well as a layer for hatches. The template also included print layouts to plot their drawings at appropriate scales, without needing to use separate software. Layers for the title bar and a scale were also included in the print template.

All drawings were printed at the same dimension throughout the semester, at 18"x18," to not only provide consistency among the class, but also as a way to track the way different drawings

utilized the page as a constraint. A persistent challenge for the students included the transition from what they saw on their screen to the printed page.¹³ As the class progressed, students became comfortable with the presentation format and learned to adopt a system with clear methods for production, which freed them to spend more effort on design.

Students grew their dexterity with drawing types, moving between drawings that demonstrated logic about organization to drawings that required greater levels of technical skill to communicate effects. Diagrams presented essential concepts through an economy of means. Plans demonstrated an overarching view rarely available to lived experience; yet, provided necessary information to understand sequence, spacing, and configuration. Sections coupled the virtual gaze with tectonic understanding. Elevations addressed figural qualities through profile, augmented by material signification. Axonometrics combined horizontal and vertical dimensions to describe formal qualities of volume and mass. Perspectives privileged points of view, rendering discrete moments with graphic motive through artificial realism.

By treating the combination of these artifacts as a gestalt, students gained awareness to the variety of media they use to present architecture. Supported by Daniel Herwitz's reference to Hegel's adage, "that not all things are possible in all media of art," students learned to recognize (and hopefully exploit) the potential of a given medium.¹⁴ As designers and architects, the field relies on abilities to demonstrate concepts and qualities of architecture with diverse media. Through fulfilling the range of attributes drawings possess efforts in their coordination lead decisive content toward meaningful experience.

CONSTRUCTING IMAGE

In a recent opinion piece in the New York Times, philosopher Regina Rini considers the implications of the coming ubiquity of deepfake videos. Enabled by artificial intelligence and machine learning, deepfakes are fictions so convincing that even computers struggle to tell the difference. Rini concludes that recordings are not so much records, and more a form of speech.

With the emergence of deepfake technology, the ability to produce convincing fake video will be almost as widespread as the ability to lie. And once that happens, we ought to think of images as more like testimony than perception. In other words, you should only trust a recording if you would trust the word of the person producing it.¹⁵

Authenticity ceases to be attributable to videos themselves, instead shifting to their producers and authors. Deepfakes may be an extreme example of digital image manipulation. But they are emblematic of broader shifts in our relationship with images. Images are increasingly seamless, synthetic hybrids. They are never to be fully trusted, always in an indeterminate state of certainty, a sort of digital Schrodinger's cat.

The expanded complexity and prevalence of image manipulation raises questions about how architects work and where authorship is located. While drawing remains architecture's primary instrument of service, images are both increasingly the basis of intradisciplinary dialog and instruments to communicate design with clients, consultants, and contractors. In this context, it is critical that architects understand the role images play in shaping our perceptions of space, form, and the city.

Digital image editing environments, such as Photoshop, have redefined historical practices of constructing images, in particular collage practices. Once an analog process involving physical acts of cutting and pasting imagery sourced from printed materials, a digital collage, today, may be composed of thousands of image-based sources neatly synthesized into a seamless composite indistinguishable from a photograph. Two examples, one historic and one contemporary, offer indication of evolving roles for images in architectural representation.

In 1939, Mies van der Rohe used cut-outs and tape or glue to collage an interior view of his Resor House project. Within the edges of his pencil drawing occupy a layered sequence of texture-mapped walls ranging from a book-matched wood veneer in front, a cut-and-pasted photo-reproduction of Paul Klee's *Colorful Meal* in the middle, and an over-scaled landscape lifted from a film poster or a magazine in the background.¹⁶ It is a composition derived from the simple act of overlapping three images onto a drawn space. Here, image and drawing commingle.

Despite their codependence, perceiving the boundaries between drawing and image in Mies's collage is undisputed. One can quickly determine where one medium ends and another begins. This attribute, that of the seam between the two, is what ultimately prevents the collage from fully giving in to the realism it introduces. Seventy years later, this seam is fully dissolved, giving way to *dirty realism* in the Bildbauten series of collages (2007-2009) by the Swiss architect-artist Philipp Schaerer [Figure 02].¹⁷ Each synthetic image in the series shares the same compositional structure: a fictitious architectural form, presented in elevation, fills a 5:7 aspect ratio frame. Variability in the series is located relative to the form's silhouette as it touches the ground and meets the sky. Counterbalancing the form's architectural austerity is the image's material realism. Like a capriccio in painting, the Bildbauten series complicates the real and the imagined. Here, many photographic fragments commingle, only their edges are invisible.

Despite the seventy years that separate their techniques, Mies and Schaerer's images share fundamental principles of image-making, namely composition, form, and materiality. For beginning students, these basic principles both bracket and guide a workflow that increasingly moves between 3D modeling software and image editing software. The course used developments in image culture, specifically collage practices, as a vehicle for introducing perspective to the students. It is



Figure 2. Bildbau No. 15, 2008, from the Bildbauten Series © Philipp Schaerer

here where the objective points of view—orthographic and axonometric projections—give way to subjective, first-person ways of seeing and the images that communicate them.

COMMUNICATION STRATEGIES

The course, designed around six assignments, explored the complex and evolving role of drawing in architecture. Weekly lectures addressed the aesthetics of representation, supplemented by texts by architects and theorists to situate the students' work within a discursive context focused on mobilizing drawings and images as communicative artifacts that reveal qualities of architecture. The course problematized fundamental elements of architecture—not doors, windows, walls, balconies, and toilets, but form, image, and representation became the lens for production. Through these lenses, students tackled the stakes of architectural drawing and image-making through a range of representation strategies.

Strategies for representation ranged in technique between vector and raster-based production methods. The first half of the course focused on the craft of drawing and introduced

students to vector-based logics through Rhino's drafting tools and Adobe Illustrator. The first exercise of the first assignment tasked students to reconstitute plans of given source materials that included fifteen precedents spanning 2000 years of architecture's history. Titled "Game Plan," students proposed an architectural riddle as the generative tool for constructing a fictional plan that combined fragments from at least five precedents. Fusing a medley of recognizable and iconic fragments, results questioned parts and their respective wholes.

Students completed the first assignment by generating section through a combination of projection and extension. Titled, "Fill-in-the-Blank," students first selected a starter section from a preset list of six precedent sections. Each starter section concealed half or more of the project, with the intent of its missing half being filled-in, or completed, using sectional information generated by their game plan. The final section was both a product of drawing and redrawing. Detailed elevation information, found in the reference section was borrowed and appropriated throughout the missing half, such that in the end, the two halves reached the same level of resolution and culminated in one seamless building.

Building off of their first assignment, the second assignment tasked students with adding a half-dimension to their two-dimensional plan and section. Titled, "2.5D," students constructed top-down oblique drawings. Both plan and section offered clues to generate building elevations. This assignment placed emphasis on texture-based graphical devices as means and methods for improving legibility of depth and managing changes in plane (horizontal vs vertical) through tonal and textural shifts.

Paired with lessons in 3D modeling, the third assignment culminated in a three-dimensional model represented in worm's eye axonometric projection. Stripped of the its interior and exterior projections, the worm's eye presents plan. It is descriptive of geometry, pictorial of materiality, and measurable, making it an efficient mode of representation. For this assignment students moved between 3D modeling and 2D drawing to produce a three-dimensional representation that coordinated enclosure, regulating geometry, interior organization and exterior composition. Using San Rocco journal covers as a representational guide, this assignment emphasized contrast through tone and line, and concluded the course's vector-based production methods.

The second half of the course focused on the craft of image-making and introduced students to raster-based logics through rendering software and Adobe Photoshop. Historical and contemporary developments in photography and painting served as points of departure for remaining assignments. The first of which tasked students with constructing a seamless collage integrating the three-dimensional digital model from the previous assignment into a David Hockney painting of the students' choosing. Titled, "Hacking Hockney," students

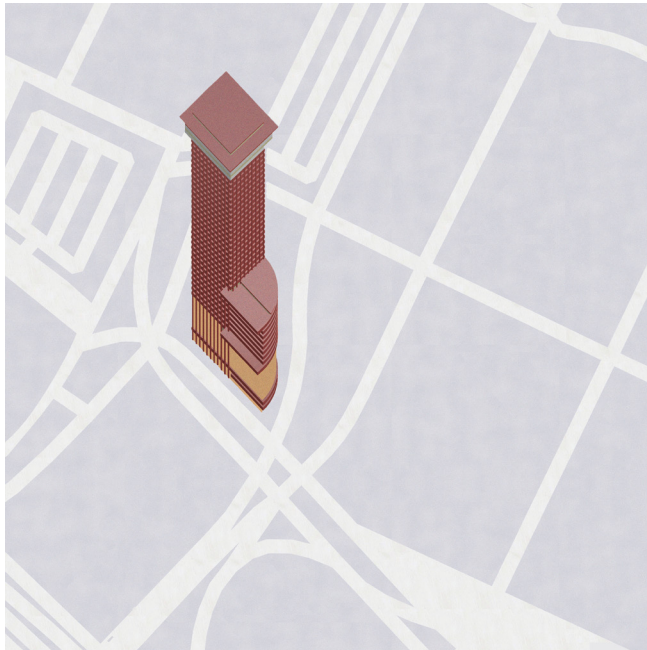


Figure 5. Student work by Bruno Tarazona, 2019.

honed skills in digital modeling and Photoshop, while imparting sleight of hand to construct a fiction in which foreign elements appear to have always been part of the original painting. The assignment offered permission to alter certain structures contained within the original painting, such as the position and scale of elements, while requiring the compositional structure, characterized by deep foregrounds and minimal perspectival distortion, to remain.

The final two assignments further elaborated on re-presenting, co-opting, and reauthoring work. The fifth assignment, titled “Copy Cat” confronted the ethic of authorship as an artifact tethered, in equal parts, to repeatability and reproduction, as well as uniqueness and autonomy, most directly. The assignment provided students with eight perspectival views, each the product of a contemporary architectural office, to choose among and re-present the selected image from an alternative point-of-view. Limiting authorship, in this case, to view selection served to articulate the relationship between a scene and its narrative. The assignment tasked students to assess the composition, subject, mood, hierarchy, and spatial order of the source image and, using a combination of Rhino, rendering software, and Photoshop, recreate the image as if the viewer rotated 90 or 180 degrees.

The last assignment, titled “Tower Fantasy,” tasked students with representing an existing work of architecture in the manner of an architect/architectural illustrator of their choosing.¹⁸ Through graphic impersonation, students created an illustration of Plaza Tower, an abandoned postmodern tower in downtown New Orleans, that faithfully adopted the graphic techniques, styles, and conventions of the source author [Figure 03]. While no one would confuse these illustrations as deepfakes, the

assignment raises similar questions about authenticity and authorship. Plaza Tower was originally built—or rather drawn—by Leonard R Spangenberg, Jr. & Associates in the 1960s. The assignment’s graphic conventions appropriate from architects working both well before and well after the design of Plaza Tower. The assignment is ultimately a form of false testimony, an act of forgery that reimages Plaza Tower. Unlike deepfakes, these testimonies won’t confuse anyone’s understanding of historical facts. Rather, they are intended to test for fissures in our assumption of recognition, our certainty of familiarity.

While the conventions specific to architectural graphic standards remained intact, assignment objectives, collectively, aimed to leverage copy as a site of invention. The deliberate and disciplined act of the unfaithful copy presented opportunities to critique the inexact without loss in precision. Ultimately, assignments aimed to cultivate an artillery of representation strategies that facilitated critical readings of precedent material, the testing of design ideas, and effective communication.

CONCLUSION

The strategies for teaching architecture students to draw takes many formats. This approach to a class on representation introduced students to digital media with instruction by an historian/theorist and an architect, who approached its pedagogy from the perspective of applied theory. The goal for students was to not only produce visually striking work, but to understand the motives that makes work striking. The course coupled skill building exercises that included drawing assignments complimented by readings and lectures that situated intellectual and professional goals for the students’ visual work. As a primary objective, these efforts sought to cultivate drawing practices in the students to facilitate critical thinking by testing design ideas with effective communication—visually and verbally. As a polemic for authorship, the class questioned architecture’s mediation and its authenticity, balancing on the shoulders of the discipline’s history, reaching toward representation’s uncertain future.

ENDNOTES

1. Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols* (Second Printing), Indianapolis: The Bobbs-Merrill Company, Inc., 1968, 113.
2. *Ibid.*, 114, 118-119.
3. *Ibid.*, 114. A counterpoint to this claim occurs in Jorge Luis Borges' short story *Pierre Menard Author of the Quixote*, in which the story's protagonist, Pierre Menard, rewrites Cervante's *Don Quixote* word for word and posits it as a new text. In Borges' story, Menard justified his claim by arguing that the meaning of the words at the time in which he wrote the story are radically different than the time in which Cervantes wrote; the proposition being that context creates conditions to reimagine authorship and authenticity.
4. *Ibid.*, 114.
5. Whitehead, Alfred North Whitehead, *Science and the Modern World: Lowell Lectures, 1925*, London: Cambridge University Press, 1929, 64.
6. Sonit Bafna, "How Architectural Drawings Work — and What That Implies for the Role of Representation in Architecture," in *The Journal of Architecture*, Number 13, Issue 5 (2008): 540.
7. *Ibid.*, 537.
8. *Ibid.*, 539-540.
9. *Ibid.*, 546.
10. Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols* (Second Printing), Indianapolis: The Bobbs-Merrill Company, Inc., 1968, 122.
11. Jeff Kipnis, "An Introduction to a Perfect Act," *Perfect Acts of Architecture* (New York: The Museum of Modern Art, 2001), 12.
12. Peter Cook, "Drawing and Motive," in *Drawing: The Motive Force of Architecture*. England: Wiley, 2008, 15.
13. Overcoming this contradiction relates to the similar challenge for reproductions of paintings that do not capture color values or brush strokes with proper fidelity.
14. Daniel Alan Herwitz, *Aesthetics: Key Concepts in Philosophy*, New York: Continuum, 2008, 139.
15. Regina Rini, "Deepfakes Are Coming. We Can No Longer Believe What We See.," *The New York Times*, June 10, 2019. <https://www.nytimes.com/2019/06/10/opinion/deepfake-pelosi-video.html> (accessed October 6, 2019).
16. Museum of Modern Art. "Ludwig Mies Van Der Rohe. Resor House Project, Jackson Hole, Wyoming (Interior Perspective of Living Room and South Glass Wall). 1939: MoMA." MoMA.org. www.moma.org/collection/works/749 (accessed October 5, 2019).
17. The definition of dirty realism, used here, refers to its use and elaboration in architectural image-making introduced by Jesus Vassallo's *Seamless: Digital Collage and Dirty Realism in Contemporary Architecture*, Park Books, 2016.
18. The title, "Tower Fantasy" makes direct reference to an Instagram account, of the same name, that playfully reimagines the abandoned New Orleans building, Plaza Tower.