Dear Peter Bertram

We would kindly like to request your help as peer reviewer on the enclosed article:

**Diagramming the in-between**

for the publication*“Architecture Drawing Topology” AADR Spurbuch Verlag* 2017, which is concerned with the interrelations of drawing aesthetics and topology in the field of architecture, kindly see first notes for introduction, enclosed below.

The anthology is planned to be published medio 2017 and co-edited by us.

Review must conform to the enclosed *“Architecture Drawing Topology”: Referee’s Evaluation Sheet*.

We would kindly request the peer review no later than November 1st 2016

We apologize for this tight timeline and hope you will have the possibility for helping us.

Our most sincere thanks in advance.

Best regards,

Cort Ross Dinesen, Royal Danish Academy of Fine Arts, Schools of Architecture

Morten Meldgaard, Royal Danish Academy of Fine Arts, Schools of Architecture

Anders Michelsen, University of Copenhagen

Henrik Oxvig, Royal Danish Academy of Fine Arts, Schools of Architecture

Inger Berling Hyams, Roskilde University

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Architecture Drawing Topology

The book *Architecture Drawing Topology* is a collection of essays from prominent researchers in the fields of in architecture, media and culture. The point of departure for the publication is a series of seminars on contemporary conditions for establishing and working build environments approached as “ (…) a cartography that is coextensive with the whole social field” (Deleuze) conducted at the Greek island of Hydra since the beginning of the 2000s by The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation (KADK), *Architecture, Space and Form - Study Department 6* in Copenhagen.

The Hydra project has sought to provoke a *mode* of operation in between the real and the virtual which may be said to hold the sensing body as its pivot along with the phenomenology of the object; *omnipresently considering and shaping virtual constructions* capable of instrumentalizing ambiguity and opening up to a topological production of meaning. The observational body of drawings constitute a topological landscape with a great many parallels to the architectural context in which we find ourselves today. It may be described *in* *time and space* as a complex traversed by forces, information, and synergy; expressing and configuring varied and ambiguous significances through constellations that are both real and virtual.

The book is illustrated with original work from the Hydra project and the intention is that the essays and the drawings establish a dialogue of sorts. As such the book addresses an important problem in design research namely how and to what extend research in the form of drawing can inform theory development and more specifically reflection on topology and architecture. The essays in the book range from the intricate issues of the imagination and the topologies of the mind in space, over surveillance, netted forms, and urban topology, to the mereotopology of computed architectural events and dynamics of transduction in the contemporary artificial environment.

The Hydra project has developed a strategic and reflective approach to the artificial environments of today’s world which may be seen as an aesthetic proposal for design acknowledging prior articulated and existing materialities and matters. The project can be said to operate in the dense and vibrant complexity of matter resulting from 200 years of modernity – from megacities over ruined landscapes, to the ever increasing glut of material culture, as well as environmental issues; i.e. forces, forms, and energies, which may be treated productively by accepting that architecture and design is taking place in a world of dynamic, continuous and virtually underwritten and thus transversal artifice. Three important problems has emerge out of this serve as a structural sectioning of the book:

1: Drawing: Topology and Morphology.

What are the options and implications of the continuity between projects, e.g. as expressed in drawings and the world: when drawing does not function as representation but as enactive working of a cartographic material, which feed back into the topologies engendered? How does plasticity and changes of state in drawing relate to the underlying structures?

2: Cartography: Topology and Morphology.

What is the ‘flesh’ underwriting the mesh/tissues indicated above which enable diagrams and working of elements and entities apprehended from cartography and reinserted into transformations of real structures of artifice, e.g. in urban areas as new domain and scales? How does ‘topological architecture’ function in the entirety of the social field?

3: Aesthetics: Topology and Morphology.

How does the aesthetics of the drawings/drawn matter produce reflections and knowledge forms, in particular perhaps, what is the role and potential of the intensities of computer based rendering, data resources and media?