Session A: A4823 – Lines Not Splines: Drawing is Invention

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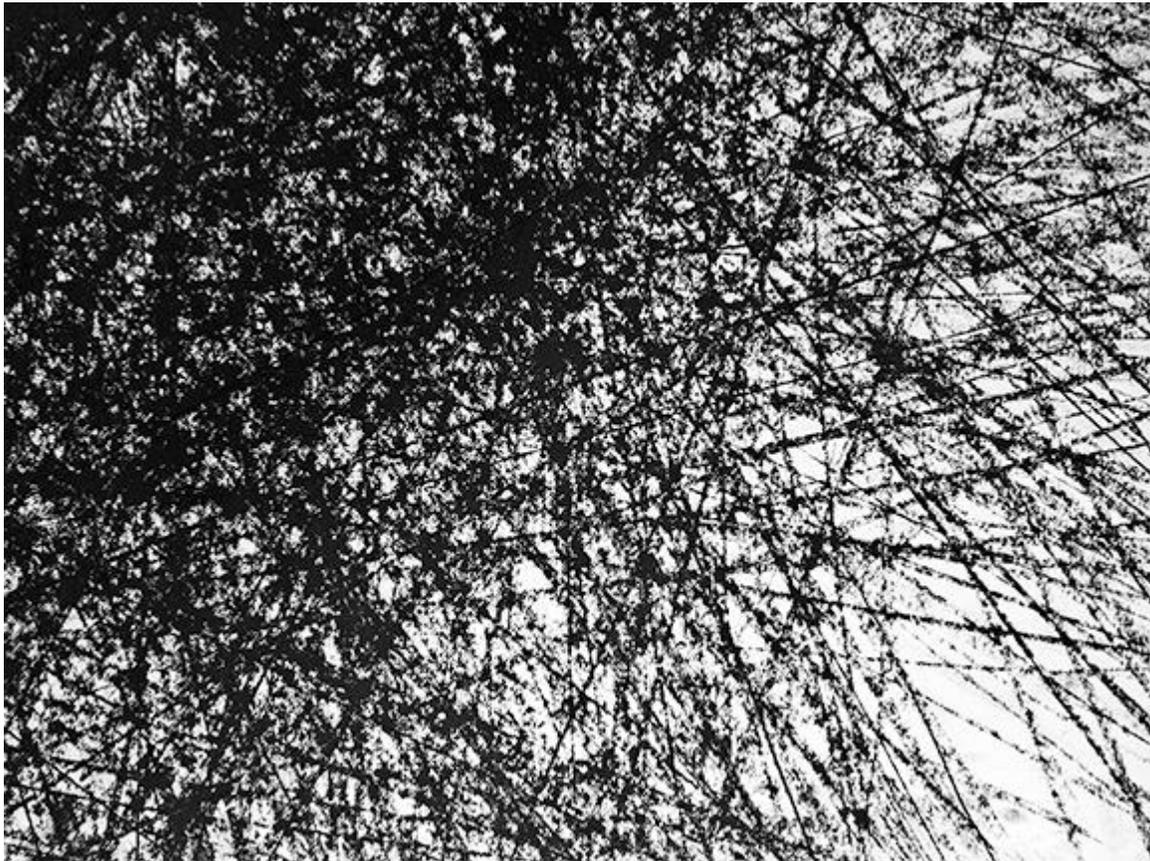
7-9PM Monday 300 Buell

"Drawing is not the form; it is the way of seeing the form." Degas

"To draw does not simply mean to reproduce contours; the drawing does not simply consist in the idea: the drawing is even the expression, the interior form, the plan, the model. Look what remains after that!" Ingres

This intensive workshop-formatted **course** is rooted **in** three propositions: that drawing is as much a way of seeing as it is a means of representation**;** that drawing is not bound to digital versus analog categorizations**;** and that drawing remains the primary vehicle to record, communicate and create architecture.

We will review the "Top Twenty Great Architectural Drawing**s**" as a series of case studies linked to a film project on the drawing process. We will attempt drawings of one line and drawings of 1,000 lines in the same spans of time. We will draw what we see, what we cannot see, what we want and what we wish we could achieve. The word "rendering" will have NO place in this seminar. A series of readings will augment class assignments and discussions.

Students are expected to surrender their typical drawing habits in favor of a rigorous drawing routine which will challenge notions of style, assumptions about "start" and "finish," ideas about surface, shadow and scale. Diverse media will be deployed, subjects will include studio work, urban fragments, body parts and inward visions. Students will leave the course with sore hands, bright minds and a thick portfolio of new work.

SCHEDULE

Session 1   Introduction: Turn Off the Lights! Turn on the Lines!

We will begin this module by watching a purpose-built film on the art and action of architectural drawing. Following this, we will hold a roundtable to discuss its points and evaluate the range of "drawing" as a creative practice par excellence.

Session 2   Workshop

We will conduct a series of equally timed drawings: one of 1000 vectors, one of 100, one of 10 and one of 1. Density versus dexterity. Notions of intent. You will then be asked to make "models" of these four drawings with frames and string in an effort to see the depth of your construction.

Reading: Michael Graves. Architecture and the Lost Art of Drawing (New York Times, 1 September 2012).

Session 3   Drawing-Model Review

You are asked to pin-up photo essays representing your models (but not present the models themselves). Alongside each of the four, you will generate a text of 1000, 100, 10 and 1 word(s), respectively to describe the stance and affect of your models as documented.

Reading: Nicolas Olsberg. THE EVOLVING ROLE OF THE DRAWING (The Architectural Review, 23 April 2013)

Session 4   Top Twenty Countdown

You will present twenty single drawings from the span of architectural history to the present that you deem "great." You should develop a rubric for your thinking, a methodology of judgment that you can share with the class.

Reading: Lebbeus Woods. MICHELANGELO'S WAR (as featured on lebbeuswoods.wordpress.com)

Session 5   Night Drawing

We will conduct a series of urban profile/edge drawings in an around campus in the dark of night. How do you represent what is fading or invisible? How can drawing mitigate the darkness? What media are appropriate to night drawing? You will videotape each other Night Drawing and edit these into 1-minute mini-documentaries.

Reading: Henri Zerner. Likeness / Warhol / Drawing (essay provided in class)

Session 6   Self Portraits

What is an architectural self-portrait? What is an architect's self-portrait? How might we merge the two into an image that collapses your own body and your own current studio work? What role does your body play in the crafting of your work, how can its movement, measure and management of form be represented graphically?

Session 7   The Shortest Film Festival Ever

We will review your Night Drawing films, which should feature an original sound track overlay in concert with your footage. A final pin-up of your Self Portraits will follow.