

Session A/
Session B

LINES NOT SPLINES

*"Drawing is not the form; it is the way of seeing the form."*¹

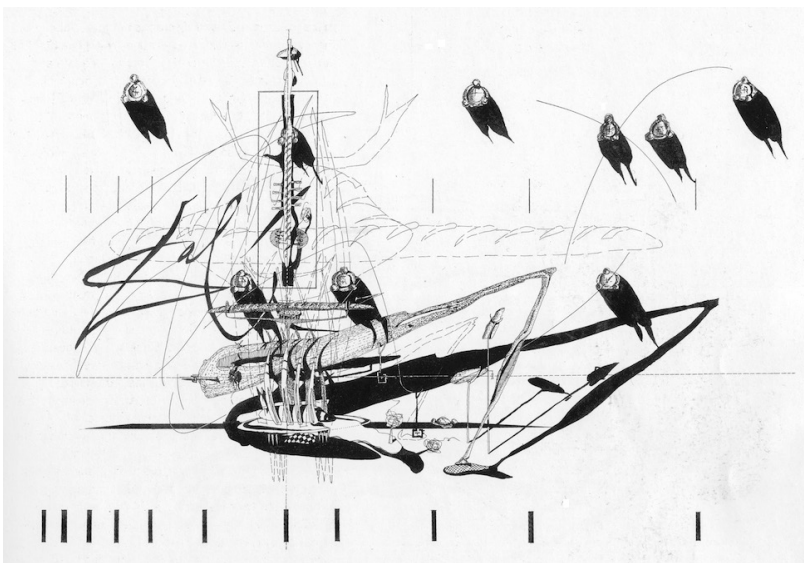
*"To draw does not simply mean to reproduce contours; the drawing does not simply consist in the idea: the drawing is even the expression, the interior form, the plan, the model. Look what remains after that!"*²

FOCUS and GOAL

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 Drawings" 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.



A @ Left: Neil Spiller, *Interstitial Drawing, Bread-Burdened Dalinian leg slamhound*, 2001.

¹ Valéry, Paul trans. David Paul. *Degas Danse Dessin* by Princeton University Press, 1989.

² Ingres, Jean-Auguste-Dominique. *Ingres raconté par lui-même et par ses amis: pensées et écrits du peintre*. Geneva: Pierre Cailler, 1947, 56.

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.

Reading: Wassily Kandinski. *Point and line to plane*. New York: Dover, 1979.

- Post- Production: Translate a drawing of your choice into a series of diagrams using 5, 10, 15, 20 lines. *Structure, Composition, Density, Proportion*

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).

- Post-Production: Projected Drawing-Model

Session 3
Drawing-Model Review/ Vectors.

You are asked to pin-up photo essays representing your models (but not present the models themselves). Along with each of the four photos 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).

- Post-Production: Research, Twenty drawings

Session 4
Top Twenty Countdown/ Re-present drawing.

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* (lebbeuswoods.wordpress.com).

- Post Production: Time-Line

Session 5
Night Drawing/ Darkness as media.

We will conduct a series of urban profile/edge drawings in an around campus in the dark of night that use your Time-Line as a map. 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).

- Post-Production: Night Drawing Film

Session 6
Self Portraits/Position in space.

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?

Reading: Martin Heidegger. *Being and Time* (Second Division Chapter). Harper Perennial Modern Classics, 2008. (original publication 1927). *authenticity and selfhood*

Michio Kaku. *The Future of the Mind*. Penguin, 2016.

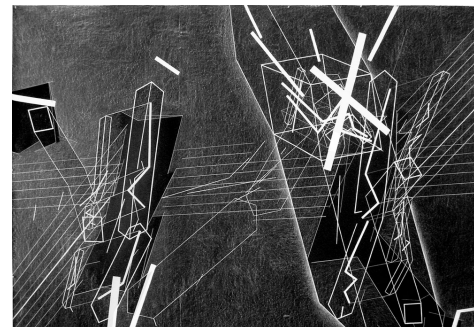
- Post-Production: Self Portrait, *self defined formatting*

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.



B *No Title*, Eva Hesse, 1969-70



C *Lebbeus Woods, Conflict Space 4*, 2006; crayon and acrylic on linen; 74 in. x 120 in; Collection SFMOMA

SCHEDULE Session 8

> Christo and Jeanne-Claude / Representation is Building.

The only way to see it is to build it. During this session we will watch a documentary on Christo and Jeanne-Claude. Groups will be assigned to create temporary site specific installations around which you will present documentation during Session 9.

Drawing Palette: String, Fabric

*“Environmental Artists: YES – because they created many works in cities – in urban environments – and also in rural environments but NEVER in deserted places, and always sites already prepared and used by people, managed by human beings for human beings.”*³

- Post-Production: Installation as Drawing

Session 9

Michael Blackwood Productions / Lines as invention.

Present documented installations. Innovation in the Arts: Watch excerpts from *Changing Attitudes in America*, 1984 and *Isamu Noguchi*, 1972.

- Post-Production: Field visit: Noguchi Museum, Vernon Boulevard, Long Island City, New York

Session 11

Unfinished Spaces, Ricardo Porro/ Volumetric Drawing.

Unfinished Spaces is a 2011 documentary film about the revolutionary design of the National Art Schools (Cuba). The film tells the dramatic story of the art schools from their founding by Fidel Castro and Che Guevara to their eventual abandonment and fall into ruin and recent efforts to restore them. Three visionary architects: Ricardo Porro, Roberto Gottardi, and Vittorio Garatti.

Reading: Andrew Ruff, *Sounding Lines* (from Archive for John Hejduk <http://www.mascontext.com/tag/john-hejduk/>)

- Post-Production: Choose an ephemeral phenomena, create a timelapse film that distills its volumetric qualities so that the source is undefined. *Unfinished, Fluid, Volumetric*

Session 12

Case Study: *System Wien* /Premise-Process-Production.

Reading: Woods, Lebbeus, Peter Noever, Manuel De Landa, Anthony Vidler, and Christoph A. Kumpusch. *Lebbeus Woods: System Wien*. Ostfildern-Ruit: Hatje Cantz, 2005.

- Post-Production: Select one assignment, re-define meaning, re-interpret, re-process, and translate it using new media.

Session 13

Shana and Robert Parkeharrison/ Invisible Lines.

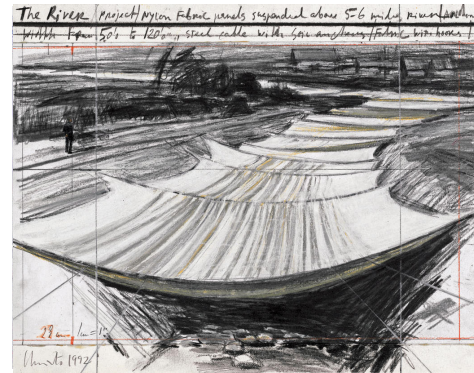
“The nature of his images and the process of their construction are interdisciplinary, embodying aspects of theater, sculpture, and painting, photography and performance. None of the images are real in the factual sense, but they are treated as precious talismans of a lost moment, a documented super-reality, whose message, like that of a myth, transcends the small realities of the day to day world.”

Reading: Parkeharrison, Shana and Robert. *The Architect's Brother*. Twin Palms Publishers, 2010.

- Post-Production: Invisible Line Drawing

Session 14

Invisible Review.



C *The River*, Christo and Jeanne-Claude, 1992



D *Unfinished Spaces*



E *Untitled*, Marela Zacarias, 2013.

³ “Christo and Jenne-Claude.” Christo and Jeanne-Claude. <http://christojeanneclaude.net/>.