



Drawing and Visualisation Research

# DRAWING IN SPACE

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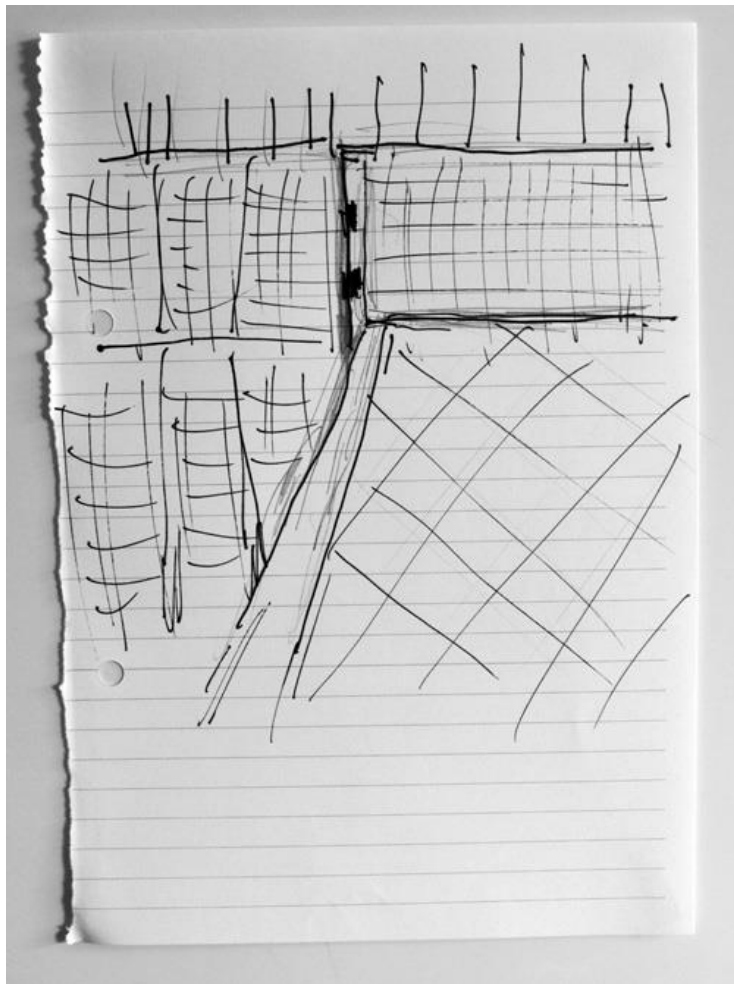
## INTRODUCTION

This project became all about knowing a space. Through drawing from observation, using a digital Interface (I Pad applications), making notes in a blog, working with new materials, the process became a way of carrying forward different ways of thinking through drawing. The project lasted for about three weeks in which I worked in a near empty house.

Max Velmans mentions:

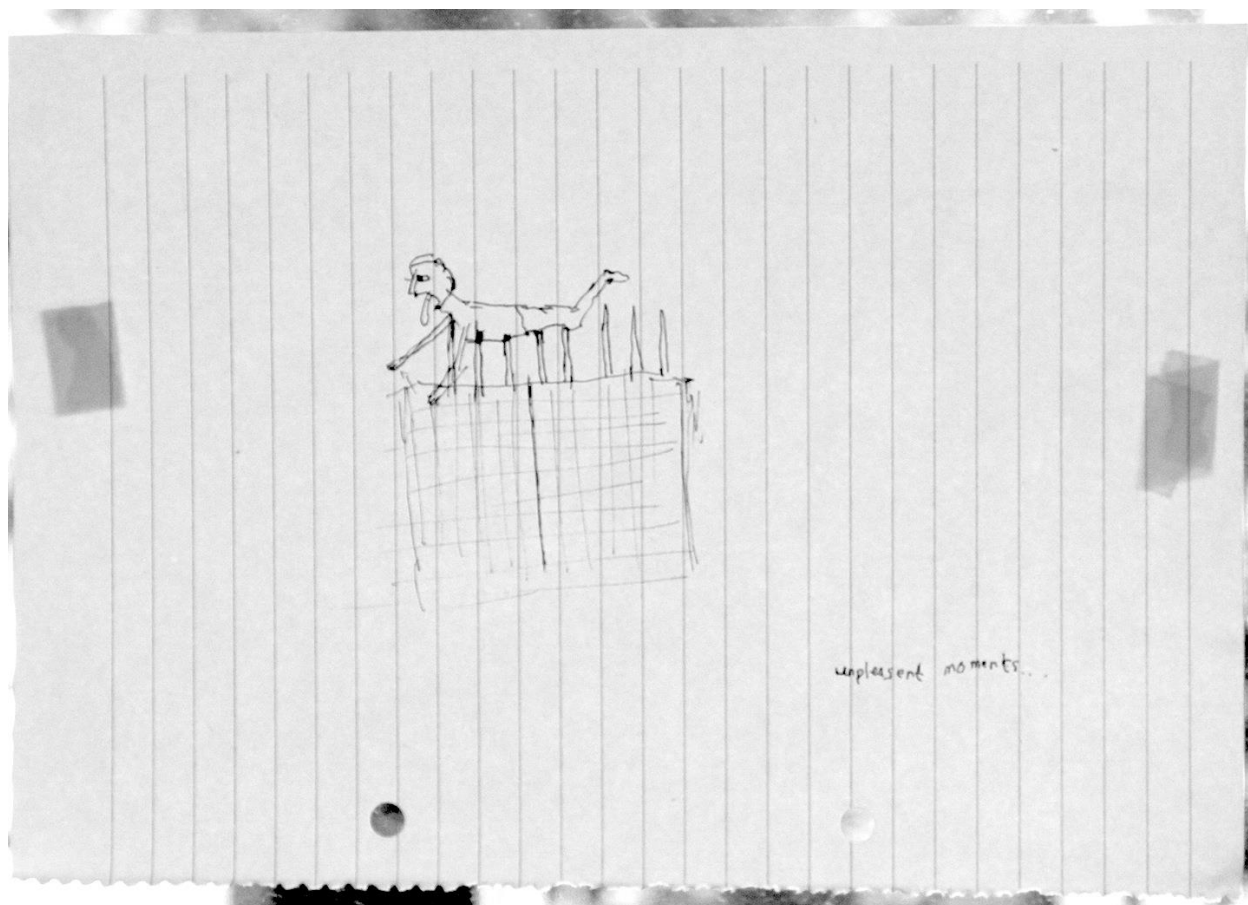
*Knowledge in this objective sense is totally independent of anybody's claim to know; it is also independent of anybody's belief, or disposition to assert, or assert, or to act. Knowledge in the objective sense is Knowing without a knower; it is knowledge without a knowing subject. (Max Velmans)*

I realized that the process of walking outside the working area, of wanting to not create works but feel, experience some sense of shift in the room, which does not conclude anything became a way of working.

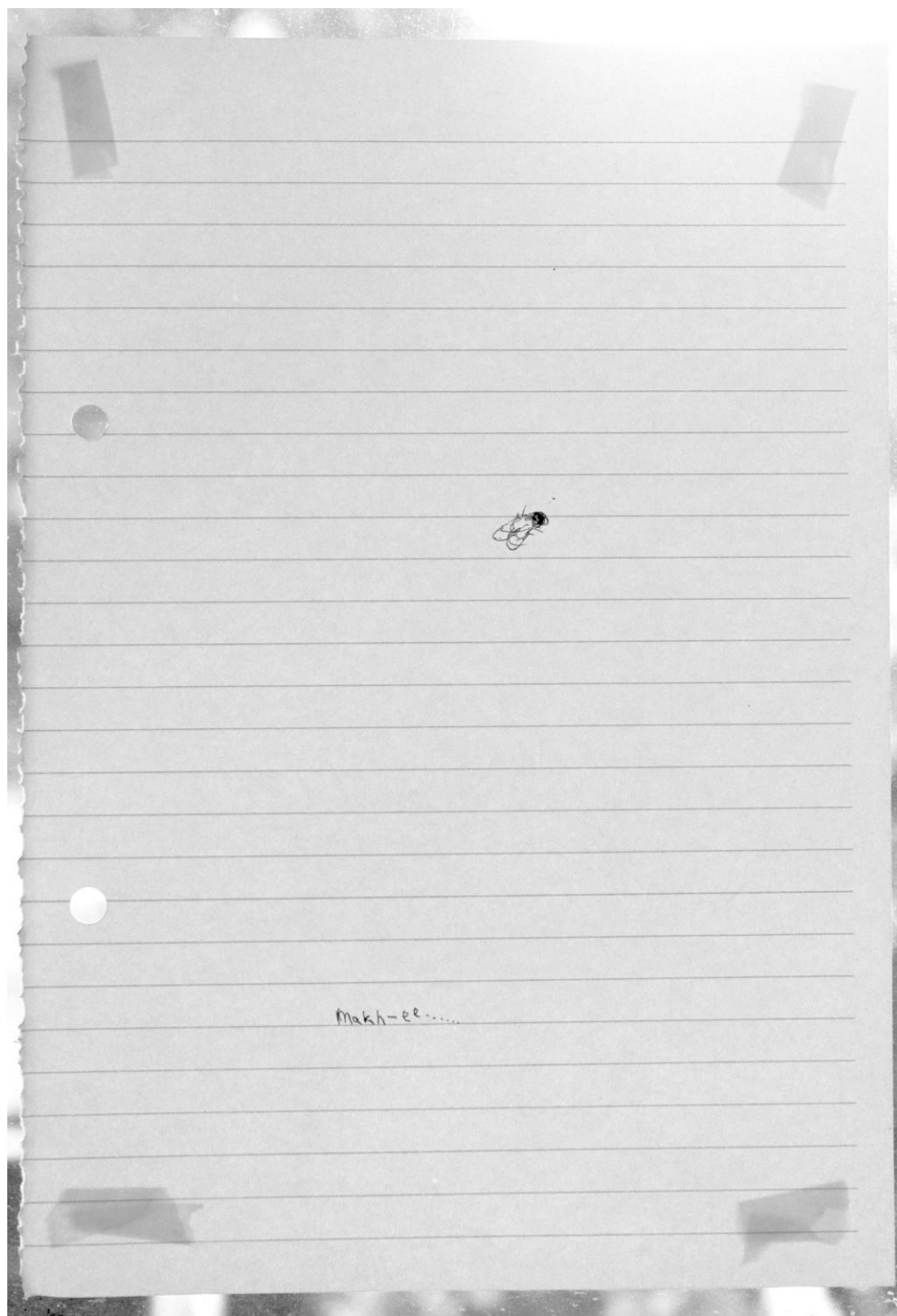


AN OBSERVATIONAL DRAWING

I began with a series of drawings where I drew what I found interesting in the space. I would often look out the window and draw. I also questioned myself of the nature of installation and the placement of these sketches in the space.



A PAGE FROM MY NOTE BOOK PASTED ON THE WINDOW 'UNPLEASANT MOMENTS' - DRAWINGS CREATED ON PAPER AND PASTED ON THE WINDOW



'MAKH-EE, THE FLY' AS SUCH THE PLACE WAS ALWAYS FILLED WITH FLIES - DRAWINGS CREATED ON PAPER AND PASTED ON THE WINDOW

As I worked more in the space , the sketches began to combine the contents of the observational sketches with drawings based on imagination.



## EXPLORING PLACEMENT

I was not sure of how to display, interact with the space. I drew on the walls and pasted my drawings. I kept on changing this formation.



#### THE SENSE OF DRAWING

I noticed that the drawings on the wall, the scribbling in the corners gave me a sense of direction to how I would cut the paper and paste it in the space. I worked with nylon threads as lines in the air.





#### THE WORKING ROOM

I decided to suspended a large sheet of paper which I brought from my studio. I visualized a certain sense of what I would do on it. In the process of working, I simply could not work with it because of its size and change in its shape as it was too heavy and kept on altering. Eventually I removed it and felt a sudden freedom in the space.



SEEING LINE

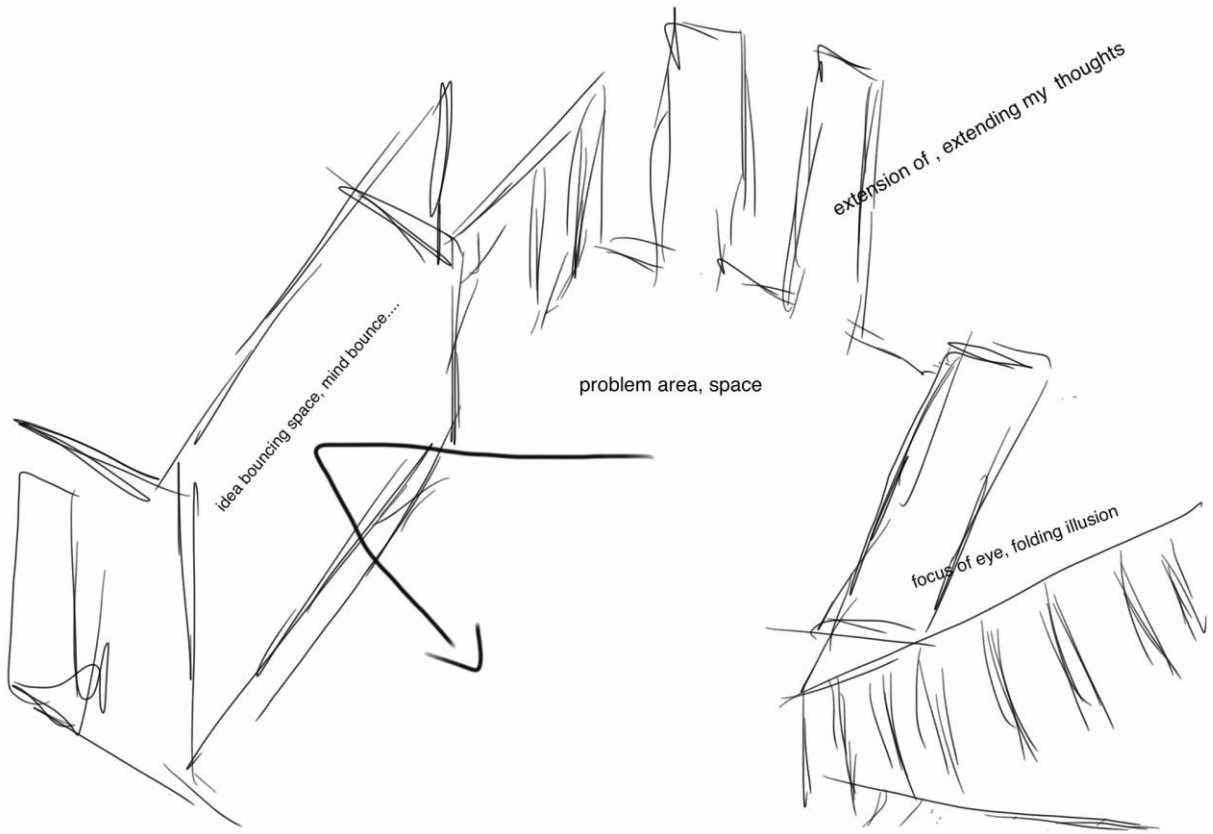
After taking down the large sheet of paper. I attempted to suspend, tear away, paste large size of papers in the room. This led me to create a hollow form. Through this form I could see through it and also see the Cut outs as lines.





#### SKETCHING APPLICATIONS (SERIES OF I PAD DRAWINGS)

I tried creating drawings on the I Pad. I used sketching applications which became a way of thinking possibilities to work with materials and space. I would draw out maps of the place. In this drawing I imagined I would have a line made up of wood bouncing out of the room in a zig zag manner which is marked in colour blue. The nylon threads became as structures for wooden insertions.



I PAD DRAWING



WITH MATERIAL

My interest developed to work with and somehow integrate the space, materials or just try to understand what division of space meant or the meaning of, connection to the materials in a space.



#### PLAYING WITH FORMS

I made sketches on paper and decided to create structures in wood in response to the room. This is an image of a wooden structure covering the corner of the room. This was created in plywood through the help of a carpenter.

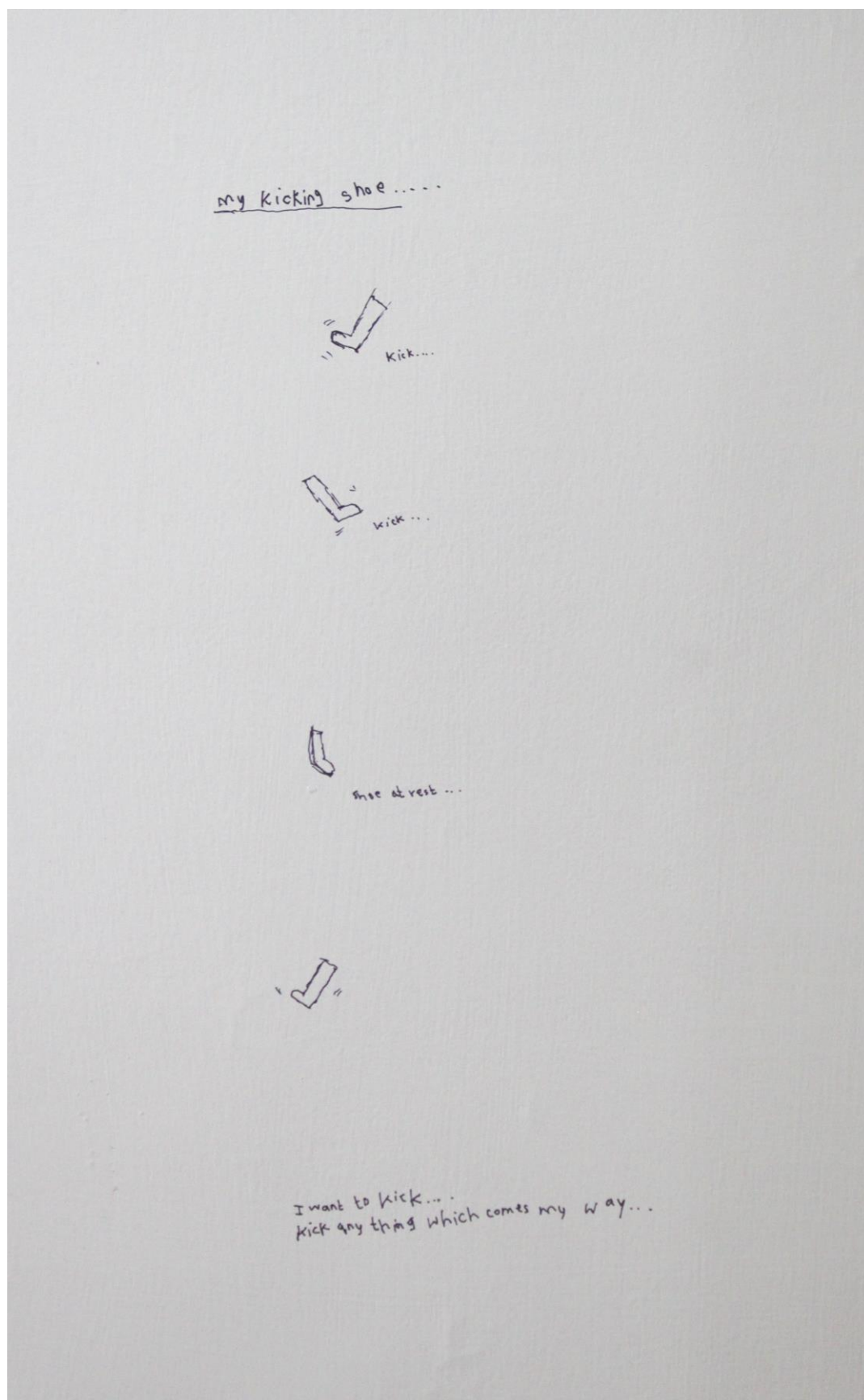
Later I started to place more structures in the room which seemed like divisions of space.



; climb the wrong tree....

DRAWING ON THE WALL 'I CLIMB THE WRONG TREE'





DRAWING ON THE WALL 'THE KICKING SHOE'



DRAWING ON THE WALL 'THE FLYING COW'.



DRAWING ON GLASS 'TENSION BUCKET'





'TESTING'



DRAWING ON THE WALL

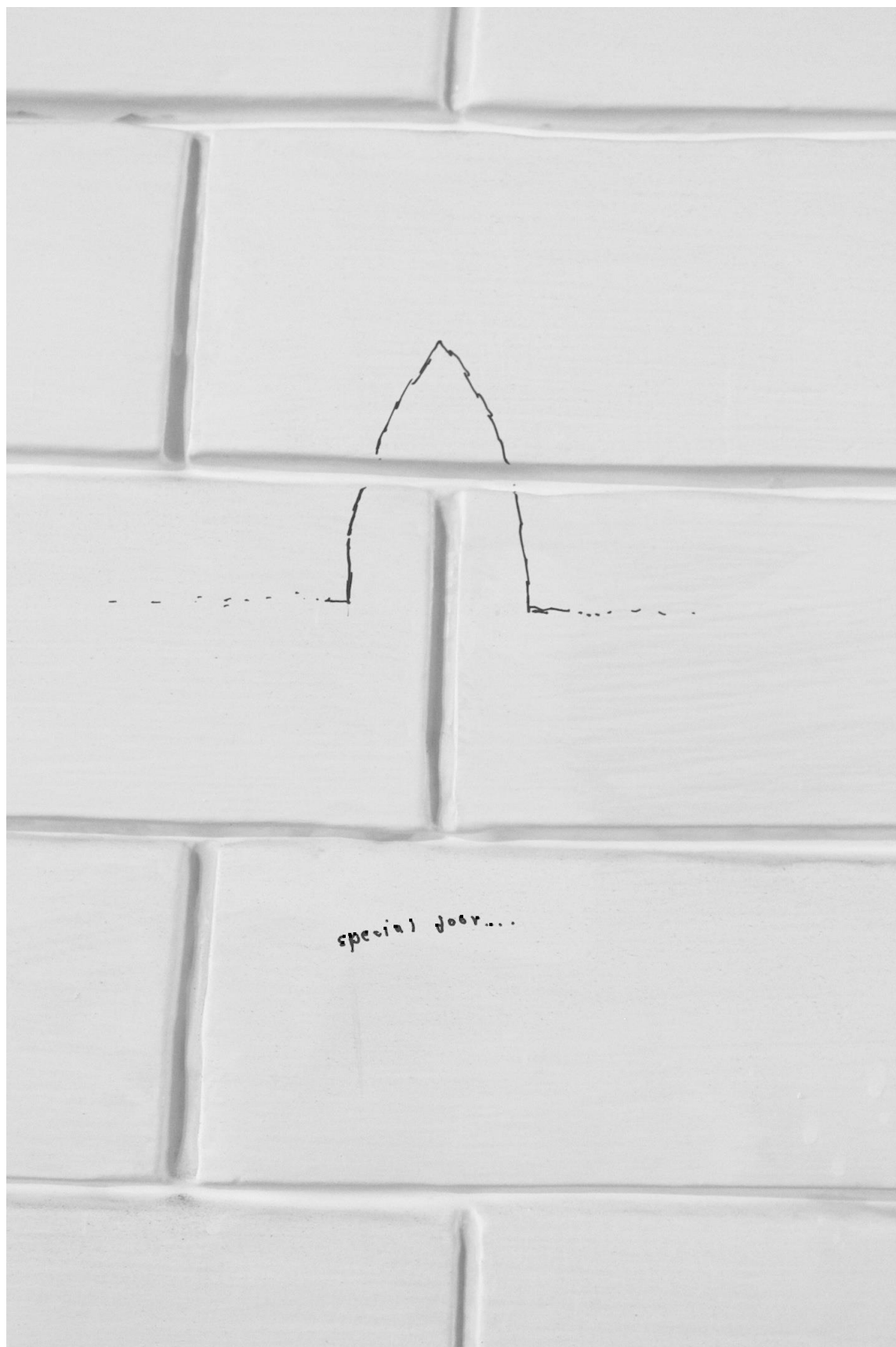




DRAWING ON THE WALL AND A COFFEE MUG.



DRAWING ON THE WALL



'SPECIAL DOOR'



'I MUST COUNT ALL THE BRICKS'. THE HOUSE HAD TOO MANY BRICKS.





The drawing of the dog was created on the glass. I also wrote instructions for the audience to close one eye and place the dog on the balcony. This required some sort of adjustment of the body and it seemed like there was a dog on the balcony across the street.





I saw the drawings as an expansion from working in a sketchbook. The bricks of the house, furniture, the walls, switchboards, etc. became highlighted and more in focus. Also unlike a piece of paper with boundaries, I could not contain the narrative as I saw no beginning or end in the space. The walls would connect to the windows, the door and so on. I had to mentally create a sense of marking, border and draw a frame. The architectural / wooden structures/ insertions came as divisions in the area.

## CONCLUSION

Maurice Merleau ponty:

*Our own body is in the world as the heart is in the organism: it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system. (Maurice Merleau Ponty)*

This project gave me a sense of not completing anything. It became moreover a place to roam about and react. I saw myself being there as a way of keeping things alive, or something alive. I questioned the sense of what is an ideal installation. I was not too keen in the end to show a work, or an object as a sculpture, drawing or installation but simply a shift, a change in the space. For me the sense of the scale of the wall in relation to the drawing became a changing point. It became all about moving in the space. I was also searching for a center, of not centering anything. How could I center an experience if it was so dispersed? So then this expanded my sense of writing. My blog [www.drawinginspace.wordpress.com](http://www.drawinginspace.wordpress.com) became a way of writing on a daily basis. Through this I sometimes did not feel the need to create but speculate the ideas in the mind. Writing was a way of not doing the drawing but forming a drawing.

## REFERENCES

- Merleau ponty, M (1945) Theory of the body is already a theory of perception, Phenomenology of Perception: Routledge, 1962
- Velmans, M (1942) Subjective, inter subjective and objective science, Max Velmans on Karl popper Understanding Consciousness, second edition 2009, Routledge