



TRACEY

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EDITORIAL

Paul Fieldsend-Danks

MA Leader, Norwich University of the Arts.

The notion of drawing in-situ is by its very inference an open proposition, and one that promotes a myriad of potential interpretation. That drawing should be so closely aligned to a sense of the immediate, of the here and now, comes as no surprise to anyone who has ever utilised drawing to record, interpret, question or reflect on a lived experience. Drawing in-situ provides us with the possibility for encounter and exchange, a speculative enquiry that has the ability to expand our relational understanding of the world around us.

The act of drawing in-situ opens up the possibilities of time and space, a ghostly legacy borne from the provisional act of mimesis. In 'Species of spaces' George Perec describes the complexities of articulating spatial experience, writing: "Space is constantly in doubt: I have constantly to mark it, to designate it. It's never mine, never given to me, I have to conquer it"ⁱ.

This notion of the provisional is expressed in a small pen and ink drawing on paper, the Arrival of Louis-Phillippe (1874) by Turner, in which the anticipation and tension of the event is hastily marked out in codified shorthand, indicated by a series of lyrical gestures as pen strikes paper. The marks are laid down in cursive, musical notations that appear to dance across the sheet in a fleeting moment of capture. The drawing engages us on a primary level as an autonomous structure whose energy, fettered only by the papers edge, is informed by both decision and indecision. It acknowledges both the authentic recording of unfolding events and the simultaneous blindness formed by the gap between events. In this sense Turner's in-situ drawing is discursive, trapping a set of variables in a brilliant conceit.

Almost one hundred years later, the attitude of the subject is replaced by the attitude of the artist in Paul McCarthy's Face painting – Floor, white line (1972), part of a group of video performance works made between 1970-1975. Here McCarthy acknowledges his physical assertion in the work, using his body to push a white painted line through a space. In an essay for The End of the line: attitudes in drawing, Brian Dillon reflects on an attitude within drawing that resonates with both of these approaches, irrespective of the century gap that separates them: "to draw is to gesture meaningfully, but at the same time mutely, innocently, without a sense that one is making sense"ⁱⁱ. McCarthy's irreverent gesture is mediated through film, challenging the position of the experience as reality through an archived retelling. It borrows much from the legacy of Turner's drawing in so much as it acknowledges both the absence and presence of the artist in the conception and perception of space. It retains the immediacy and sense of unfolding drama as the artist struggles to define the experience of drawing in a particular time and space.

But what is it to draw in-situ, and what does it mean to those who incorporate this approach in their practice? In an expanded field of drawing, the historical markers of topographical or architectural fieldwork collide with a new understanding of spatial concepts emerging from satellite technologies, 3-d printing, and rapid prototyping. In Drawing Now: between the lines

of contemporary art, drawings are described as “aggregates of experience [that] only suggest and refer to ‘reality’ or appearance”ⁱⁱⁱ. So what are the determining factors that characterise or frame the act of drawing through its relation to working in-situ? And in what ways might drawing in-situ become this aggregate of a lived experience. These are some of the many questions explored in the submissions for this edition of Tracey, Drawing-in situ. They include a diverse range of paper’s offering a broad range of approaches and methodologies including reportage, place-oriented practice, in-situ observation, social engagement and intervention. Sarah Casey and Gerry Davies (A Garland of Thoughts: Ruskin and Contemporary Sight/Site Sensitive Drawing) offer an insight into the collaborative relationships formed between drawing practitioners and other cognate disciplines. The focus of their enquiry addresses the practice of artists whose activity involves engaging in innovative drawing practices beyond the situation of the studio. Caroline Ali (Trace) explores the theme through an intimate encounter with a drawing by Dante Gabriel Rossetti in Birmingham City Art Gallery. Through the act of re-drawing the work in-situ, she speculates on the wider theoretical questions about drawing, questioning the role of observation, recording, memory and fragmentation that result from her working methodology. Michael Croft (Ushered, Left; Curtailed, Right) considers how the experience of drawing in-situ, can be heightened by a continued occupation and re-working of drawings on site. In particular he questions what he terms “the tendency of eye-dominance in vision” in relation to drawing in a site-specific context.

The indexical relationship between the visualisation of space and place and the materiality of drawing was a theme shared by many who submitted papers. Sharon Jewell (Contracted site: artist on paper, drawing) discusses the complex relationship between a spatial perception of space and the drawing surface, proposing that situation (in its relation to site) “is variously extended and contracted depending on the nature of mediation between surface and environment”. This is also examined by Charley Peters (Drawing in the Reality of Space) in a series of site-specific drawings titled Logical Atomism. Peters refers to this work as “a conduit for authorship, which determines both the form of the drawing and the record of its location. In Logical Atomism the pulled yarn bridges the space between hand and the landscape, making the drawings’ locations both subject and surface”.

Among the most common assertions to emerge from the submissions is the notion of drawing as a site of slippage between perception and experience. Juliet MacDonald (In Passing) alludes to this in her drawn exploration of the dynamics of busy urban spaces. The narrative is multi-layered as it compresses time and activity into a single plane of reference. As such, MacDonald refers to this in-situ activity as “a perceptual experience that was always slipping away”. And so this returns us to the notion of drawing in-situ as a speculative strategy, whose elusiveness ensures that the agency and currency of these practices are maintained.

ⁱ Perec, G. (1977) Species of spaces. London: Penguin. In: Doyle, M et al. (2002) Drawing on space. London: The Drawing Room pp. 5-8

ⁱⁱ Dillon, B. (2009) On the elements of drawing. In: The end of the line: attitudes in drawing. London: Hayward Publishing pp. 8-14

ⁱⁱⁱ Downs, S et al., ed. (2007) Drawing Now; between the lines of contemporary art. New York: I. B.Tauris



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www.lboro.ac.uk/departments/

[sota/tracey/](mailto:sota@tracey/)

tracey@lboro.ac.uk

TRACE

Caroline Ali^a

^a Artist in Residence, University of Wolverhampton

info@carolineali.co.uk

How does an in-situ encounter with an original drawing offer a connection to the thought processes and observational activities of the artist? How might I create evidence of my own investigative observational processes of a historic drawing? The nucleus of this essay focuses on one of a series of encounters with works on paper found in museum archives. I investigate a self portrait by Dante Gabriel Rossetti and contend that meaningful connections may be made between the physical traces left by the artist and wider conceptual frameworks, uncovering associations with visual perception, phenomenology, semiotics, and memory. I argue that these paradigms create a dialogue with the complex thought processes and observational activity of Rossetti at the event of his observing and recording his own reflection. In parallel I suggest that connections are made with the physical traces of the historic artist through the activity of tracing my own observational evidence of the encounter. I suggest that drawing in-situ from an artefact held in an archive brings wider theoretical questions about drawing as observation, recording, memory and fragmentation. Finally, I contend that this encounter with a historic work, and the larger framework of research supporting it, creates new constructs that inform my own contemporary practice.

*“...drawing as a continuum has a huge hinterland – centuries of thoughtful and inventive practice that inform and enrich all forms of visual culture today...
(Petherbridge. 2010, p.432).*

*“...Memory is always incomplete, always imperfect, always falling into ruin; but materials themselves, like other traces, are treasures...”
(Solnit. 2006, p.20)*

Investigative drawing has been practiced for centuries and the activity continues today¹. Many drawings are held in museum archives and I begin this investigation with the in-situ observation of a self portrait, drawn in 1861 by Dante Gabriel Rossetti, the only drawn self portrait by this artist in the archives of Birmingham Museum and Art Gallery². The complex nature of a drawing process which involves observation invites investigation of wider theories and frameworks of understanding. Rather than approach the Rossetti drawing as part of a body of work by an artist or movement, I aim to make connections with the work as a record of an event. As evidence in which Rossetti traces the process of observing and recording his reflection. I will explore this different narrative by asking how an original drawing might leave traces that recover, at least in part, connections to the thought processes and observational activities of the artist. To this end I will reflect on my own in-situ observation, interpretation and recording from the starting points of scientific research, phenomenology, semiotics, and memory.

In parallel, my intent is not to create a representational image, but to record my investigative observation activity by making a trace of my own looking, as evidence of my experience.

On initial viewing the drawing is paler than the reproductions and larger than I imagined. The yellowing paper is contained within archival boards. I strike my first mark to paper to start the record of my observation of this drawing.

Do I see the archived drawing and my own drawn mark in actuality?

¹ 1. For information on a project involving UAL students and the drawings of J. M. W. Turner please go to: Farthing, S. (2006) Drawing from Turner [online]. [Accessed 3rd January 2013]. Available at: <http://ualresearchonline.arts.ac.uk/1003/>

To hear artists discussing investigative drawing from works at The British Museum see: The Centre for Drawing UAL [online]. [Accessed 3rd January 2013]. Available at: <http://thecentrefordrawingual.wordpress.com/video-gallery/>.

² I am grateful to Victoria Osborne, Curator (Fine Art), Birmingham Museum and Art Gallery, for her generous time and attention in enabling access to the Print Room and the Rossetti self-portrait.

SIGHT AND VISION

Cognitive neuroscientist Bruce Hood has described how the human eye processes clearly only the centre two percent of the field of vision and compares the experience of sight as if looking at a small magnifying lens (Hood, 2011)³. The human brain appears to produce detail by continually moving the eye around to sample the world. The eye makes four to five saccades⁴, per second which the brain samples, stores and remembers. From these samples the brain reinterprets the patterns around us to create complex images, building a vision which, “...is rich and full of detail...” (Hood, 2011). Even when we look carefully at a single spot we are using smaller micro-saccades to generate continual visual information (Muljadi, 2011). Between each saccade, that is, each time the eye moves position, the brain cuts out vision so that what we are seeing is in actuality, a series of still images. So there is a moment of *blindness* every time our eyes move, yet we perceive a smooth shift in movement. The brain is creating solutions as “...it is trying to make sense of the world of ambiguity and missing information...” (Hood, 2012)

The pattern of lines I see on paper as I record my observation is recovered by the eye and organised by the brain to enable a semblance of recognition.

How does sight relate to the paradigm of phenomenology?

PHENOMENOLOGY

The Rossetti image is a record of an event, the event of looking, observing and of drawing. The process of drawing is experiential in nature and as such the study of phenomenology is fundamental. The Greek philosopher Plato, (429-347 BCE), told a story to illustrate his theory of *partial* perception in which a group of inhabitants held in a cave see only shadows of the world outside. Due to their lack of wider world experience, the occupants of the cave believed the shadows to be reality in full.

The theme of this story, the partial knowing of the world, was developed by the German philosopher Hegel in 1807 who contended that perception is more than a passive phenomenon. Hegel saw perception as involving “...two moments...one being the movement of pointing-out or the act of perceiving, the other being the same movement as

³ This two percent of clear vision relates to the discovery of an optical line of sight attributed to Leonardo Da Vinci at the turn of the sixteenth century. Muljadi, P. (2011) The Eye. A Survey of Human Vision. [Accessed 27th December 2012] Available at: < <http://www.scribd.com/doc/75832136/Eye> >

⁴ Saccades are tiny movements of the eye. Hood suggests that because the brain cuts out between each saccade approximately two hours is spent without seeing in every waking day. The human eye also has a blind spot at the centre of our sight, where nerves leave the eye, for which saccades compensate. Hood, B. (2011) Bruce Hood - What's in your head? [online] [Accessed 27th December 2012]. Minute 30. Available at: <http://richannel.org/christmas-lectures/2011/meet-your-brain#/christmas-lectures-2011-bruce-hood-whats-in-your-head>

a simple event or the object perceived..." (Wollen, 2007). Essentially Hegel describes both the object, and its perception, as part of a moment of insight within which the object is held.

American academic Paul Trejo (1993) develops these theories by proposing that the shadow images presented in the story of shadow perception in the cave may partly *conceal* the actual as well as partly expose reality. Therefore it is essential, Trejo argues, that what is seen should be fully understood. Precise linear perspective, for example, does not authentically reproduce, *"...the phenomenal reality of 'perceptual constancy'..."* (Chandler, 2001) The phenomenon of perceptual constancy allows us to compensate for what is seen in the present, with previous experiences of the object or scene, in order to make more sense of what is directly before us⁵.

I continue to observe, and to record my observing, with freshly drawn marks as what I observe becomes more familiar. To understand these drawn lines more fully, to make new connections, I must use other conceptual frameworks.

SEMIOTICS

Semiotic theory, as described by Saussure (Chandler 2013), interprets the Rossetti drawing in terms of signs and codes. Drawn lines are made from infinite possibilities of marks and arrangement of marks allowing for various interpretations⁶. Semiosis⁷, articulated by Pierce (Chandler 2013), also includes analysis of the chosen media which is itself a signifier affecting the processes of intervention. *"When we engage with media we both act and are acted upon, use and are used..."* (Chandler, 1996). Selection of media may indicate choices that consciously resonate with the intent of the artist, or may indicate an unquestioning approach by the practitioner for whom the media has become *transparent*. *"...it is typically when the medium acquires transparency that its potential to fulfil its primary function is greatest."* (Chandler, 1996)

The Rossetti self portrait is an imitative or representational pencil drawing and as such, it tends to withhold its condition as a set of signifiers. The pencil has left a series of soft,

⁵ 1. "Perceptual constancy, also called Object Constancy, or Constancy Phenomenon, the tendency of animals and humans to see familiar objects as having standard shape, size, colour, or location regardless of changes in the angle of perspective, distance, or lighting. The impression tends to conform to the object as it is or is assumed to be, rather than to the actual stimulus. Perceptual constancy is responsible for the ability to identify objects under various conditions, which seem to be "taken into account" during a process of mental reconstitution of the known image..." Encyclopaedia Britannica (2013) [online]. [Accessed 3rd January 2013]. Available at: <<http://www.britannica.com/EBchecked/topic/451073/perceptual-constancy>

⁶ 1. A semiotic code with no clear distinction between division and category is called an 'analogue code' Crow, D. (2003) Visible Signs. Switzerland, AVA Publishing SA

⁷ The term 'semiosis' was used by Charles Sanders Pierce to, "...describe the transfer of meaning: the act of signifying...It is part of an active process between the sign and the reader of the sign..." Crow, D. (2003) Visible Signs. Switzerland, AVA Publishing SA.

fairly evenly weighted lines. The drawing could be described as aiming to represent a person who, “...*is assumed to exist before, and independently of, the act of representation...*” (Chandler, 2011) The system of drawn marks functions to bring the image of reality forward, as the signifying marks become less obvious to the spectator.

What I perceive as a representation of the features of Rossetti, is actually a series of signifying marks, a record of what Rossetti chose to include.

MEMORY

The French philosopher Derrida (1930-2004) recognized a different source for the activity of observational drawing, that which is cemented in memory. Derrida discussed drawing as a process in which memory, with its gaps, inconsistencies and focus, is above perception. The process of drawing from observation is described as “...*blind...*” (Derrida, 1993. p.2), an act with memory at its core. Drawing is understood by Derrida as, “...*an act deep-seated in memory and anticipation...*” (Derrida, 1993. p.49), the instant of looking away from what is observed, towards the direction the mark will travel, is a moment of blindness for the practitioner. At this moment of looking away, at this moment of blindness, memory is fundamental.

Explicit in his essay is the idea that the drawing practitioner cannot see where the marks will go and so must anticipate the mark, drawing blindly across the surface. The drawn mark is visualized, as the hand “...*rushes ahead...*” (Derrida, 1993. p.4)

Going further, Derrida asserts that “...*drawing of necessity, trades one type of seeing (direct) with another (mediated)...*” (Derrida, 1993. p.49). The resulting drawing itself cannot therefore, be clearly seen by the viewer as the drawn marks come to serve two functions: first, purely as marks on the page, and secondly as a sign, an image, or record of what was initially observed. Derrida argues that these multiple functions obscure the experience of encountering the work for the viewer. The viewer must wrestle with this confusion as the drawing is grasped as both a specific series of marks, and also in terms of its condition as a record of an encounter, as a mnemonic tool.

I experience this divergent slipping between the individual abstract marks and the larger representative image as I continue to record my study of the Rossetti drawing.

Derrida examined the position of the nineteenth century French poet and essayist, Charles Baudelaire, who saw memory as more than just a palimpsest⁸ in which memories have

⁸ Palimpsest “a manuscript written over a partly erased older manuscript in such a way that the old words can be read beneath the new” [online] Encarta Dictionary: English (U.K.)

been laid one on another⁹. Baudelaire describes the mind functioning to organize memory and revise that which has been recorded (Terdiman, 1993).

Derrida makes clear that memory is not a support for drawing, but is the *specific process* of this activity. This is most clearly seen in the self portrait which, as Derrida predicts, must inevitably deteriorate. Derrida particularly noted the incomplete nature of the self portrait and the certain loss as the facial features change even as the drawing activity proceeds. These changes may be imperceptible he suggests, but they are inescapable. Further loss occurs as the practitioner looks away to set down marks on paper, relying on memory as the drawn marks scratch across the surface of the support (Derrida, 1993).

This loss, this incompleteness is inevitable as I attempt to record my own activity, to use memory to transcribe what I see.

CONCLUSION

As Petherbridge intimates, drawing is at the centre of philosophical debate, and continues to be the cause of thoughtful argument in terms of art production to this day.

In creating evidence of my encounter with a historic drawing, my aim has been not to construct a representational image, but rather to record the process of observing. This activity offers a connection to the thought processes and observational activities of the artist and is central to my core concern with the processes of observation, recording, thinking, and the trace or evidence of this activity. In-situ investigation of the Rossetti drawing has supported wider research into frameworks and theories of visual perception and of phenomenology, of semiotics and of the processes of memory inherent in the drawing process. In conducting this research I do not come close to an absolute depiction of the way an original drawing offers a connection to the thought processes and observational activities of the artist. Instead, through the spectacle of fractured vision described by Hood, the experiential phenomenology defined by Hegel and Trejo, semiotic interpretation articulated by Pierce, and Derrida's perception of blindness during the process of drawing, I find intriguing connections identifying observation and drawing as complex experiential processes in which new constructs continue to be made.

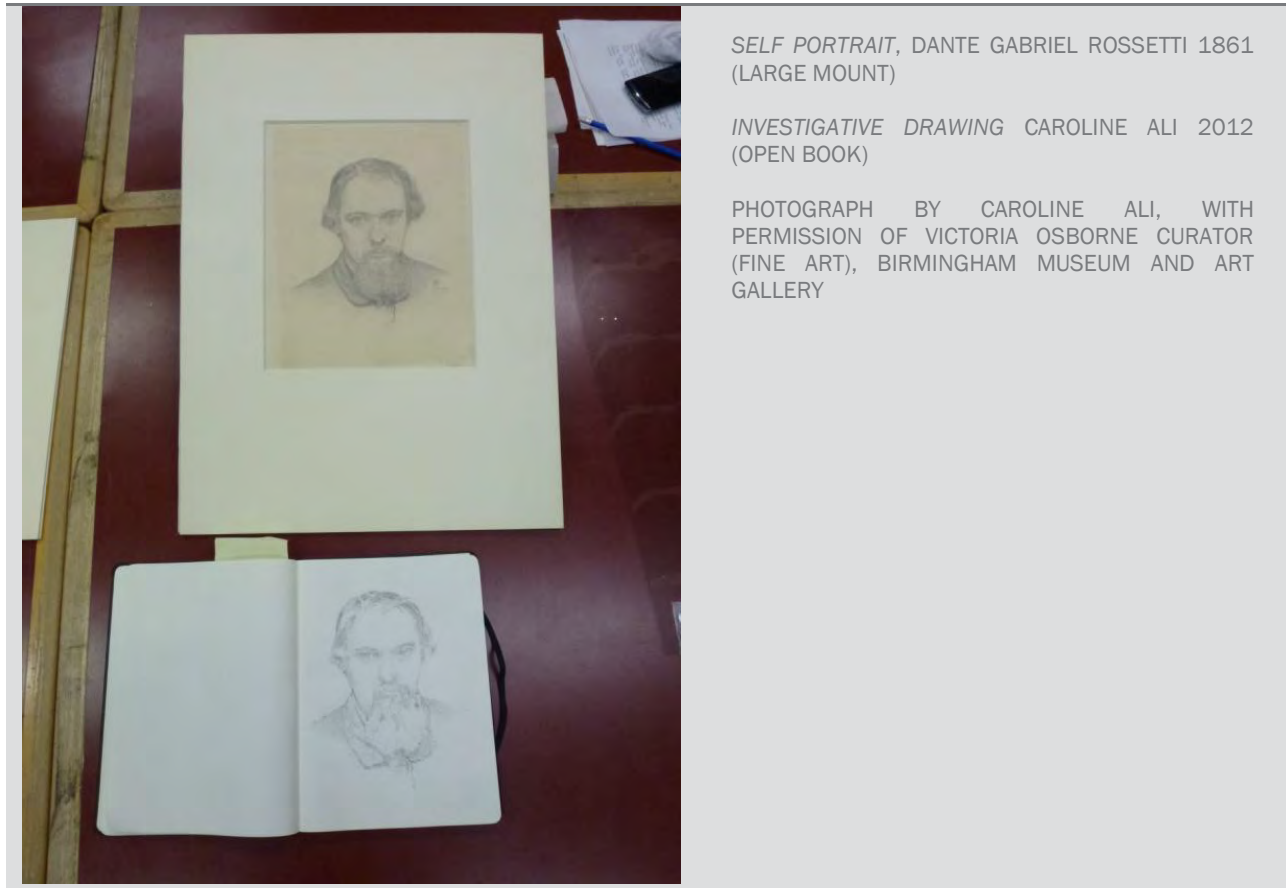
The 1861 drawing by Dante Gabriel Rossetti is a progression of thought laid out on paper. It is evidence of an event of observation. This in-situ study of a historic drawing enriches my research into the act of observation, the instance of perception and the recording of this

⁹ Sigmund Freud also looks to the palimpsest used by Baudelaire, this time describing the operation of memory, in terms of a version of the 'etch a sketch' toy, (translated from the German as the Mystic Writing-Pad). Freud asks us to, "...imagine one hand writing upon the surface of the Mystic Writing-Pad while another periodically raises its covering-sheet from the wax slab..." Freud, S. (1925) A Note Upon The Mystic Writing-Pad. In Merewether, C. (2006) The Archive. London, Whitechapel and the MIT Press.

activity. Further research is needed to expand the connections made during this encounter. As with the Rossetti self portrait, my own records are evidence, a way of holding on to observation, to thoughts, and to ideas. As Solnit (2006, p.20) suggests “...*Memory is always incomplete, always imperfect, always falling into ruin; but materials themselves, like other traces, are treasures: our links to what came before, our guide to situating ourselves...*”

My own activity within the archive comes to a close.

Drawing in-situ at Birmingham Museum and Art Gallery.



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Drawing and Visualisation Research

DRAWING IN THE REALITY OF SPACE

Charley Peters ^a

^a University of the Arts London
mail@charleypeters.com

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www.lboro.ac.uk/departments/

sota/tracey/

tracey@lboro.ac.uk

DRAWING IN THE REALITY OF SPACE

The greatest test of a recorder's ability and a gift to anyone interested in making records is to be present...¹

Drawing can articulate our relationship to space and location, and the experiential act of drawing in-situ is central to how we record the world and our encounters with it. Experiences of drawing on location also allow an exploration of the nature of drawing itself, its relationship with materials, processes and the drawing surface. This paper explores the proposition, through practice-based research, that the reflexive process of drawing affords an expression of embodied relational knowledge and can reveal a 'subjective truth'², drawing parallels to phenomenological ideas of being and consciousness.

The series of drawings *Logical Atomism* (Charley Peters, 2012, yarn and fishing wire in the landscape) were first published in *Terror*³, an issue of London-based art collective TBC's online journal '12-Pages'. TBC comprise a group of artists and writers engaged in research-led projects that explore contemporary approaches to drawing processes. Through collaboration and discussion TBC develop projects that use drawing as a performative, interventionist or documentary medium, removing it from a solitary, studio-based act and considering it in an expanded context.⁴

Terror challenged a group of artists and writers to respond to contemporary understandings of conflict in an era where first hand experience is mediated by digital technologies. We have become familiar with participating in shared events that we are not physically involved in. In the introduction to the publication Laura Davidson, a writer whose work explores emergent themes within digital culture and artistic practices wrote,

Nine eleven was a trigger of this phenomenon. The removal of physical self in the Web 2.0 era has somehow come with a natural ease. It seems logical to concede that there has always been a concealed science fiction desire to be in two places at once. A strong trend has emerged in which major news stories are broken on

1 Farthing, S. (2008). Recording: And Questions of Accuracy. In: Garner, S. ed. 2008 Writing on Drawing: Essays on Drawing Practice and Research, Bristol: Intellect Books. Ch. 9

2 Heidegger's notion of Wahrheit as discussed in Heidegger, M (new edition 2004) On the Essence of Truth, Continuum Impacts.

3 *Terror*, published online August 2012, <http://12-pages.blogspot.co.uk/2012/08/terror.html>

4 For example, by considering the notion of an expanded field of practice discussed in: Krauss, R. (1979). Sculpture in the Expanded Field. In: *October*, Vol. 8 (Spring, 1979), pp. 30-44

*Twitter by amateurs, often more rapidly than the conventional broadcasters. Major news events are also increasingly made out of something minor. The continual stream of news that is attached to each person through personal computers and smartphones maybe gives us more of a physical sense of being somewhere when we are in fact completely absent....*⁵

This sense of the intangible proposed by Davidson and its contrast to the haptic experience of drawing inspired the development of *Logical Atomism*, a series of ephemeral drawings made in and by the urban landscape. Richard Serra's notable declaration that 'Drawing is a verb, not a noun', reinforces that drawing is a *doing thing* rather than a static activity, and is a pertinent way to exemplify the artist/author's relationship with drawing as a means of exploring creative practice and research - drawing as a tool for active engagement and response, which evolves in relation to material and spatial considerations.

The central concerns of the philosophical methodology of phenomenology are with the structures of consciousness and the phenomena that appear within them, as a matter for systematic reflection and analysis. In examining the role of such phenomena in generating meaning in the world, this reflection can be defined '...as the study of the essence of consciousness as experienced from the first person point of view.'⁶ requiring the self to account for the meanings that events have in our actual experiences. Correspondingly, in the introduction to *The World of Perception*, Merleau-Ponty declared that phenomenology enabled a consideration of levels of consciousness in order to '...seek an understanding from all [these] angles simultaneously, everything has meaning, and we shall find this same structure of being underlying all relationships.'⁷ Therefore, phenomenology and drawing, and in particular drawing in-situ, offer the possibility of generating a first person, embodied account of space, time and the world.

The drawings in the series *Logical Atomism* were made on location and rely on the physical characteristics of the urban landscape to generate each drawing. The works are engaged with the relationship between our perceptions of terror and spatial negotiations in the urban environment. Cities are designed and re-designed in line with shifting notions of the threat of terror, and inhabitants' flow through urban spaces are marked by indications of counter terror tactics. Areas of cities are acknowledged as high risk and this identity is drawn onto the landscape, such as the 'ring of steel' in London, the popular name for the security and surveillance cordon surrounding the City of London installed to deter the IRA and other threats. Similarly, people are subjected to spatial arrangement in the terrorised city. The police

⁵ Davidson, L. (2012). Note from the Editor. In: *Terror* (Summer 2012), p.3. published online as cited above. More of Davidson's writing on digital visual culture can be read here: <http://lauraelizabethdavidson.com>

⁶ Woodruff-Smith, D. (2007). *Husserl*, Routledge, Abingdon, Oxon Woodruff Smith, p.1

⁷ Merleau-Ponty, M (2004). *The World of Perception*. Routledge, Abingdon, Oxon. p.xxi

technique of Kettling (also known as containment or corralling) is a methodology for controlling large crowds during demonstrations or protests by forming a physically determined containment area for those involved.⁸ The works in *Logical Atomism* use the drawn line to negotiate space in the urban environment near to the artist/author's home in London. In each piece lines of acrylic yarn are stretched and knotted to subsequent lines to create spatial demarcations in public places synonymous with fear or discomfort - urban parks as daylight starts to fade, shared stairwells in tower blocks, and depopulated alleyways littered with debris - making three-dimensional drawings in space. Bachelard's notion that the mind is given form through the places and spaces in which we dwell, reinforces this reciprocity in that, it is those places themselves, that influence our memories, feelings and thoughts; '...*Je suis l'espace où je suis* (I am the space where I am)...'⁹ The physical challenges and time consuming processes of stretching, knotting and securing the yarn in uncomfortable surroundings elucidated the connection between the world and the artist/author's intentions, the object of experience (drawing in-situ) and the object itself (the drawing). In *Art as Experience*, Dewey considers that the artist's subjective experience of the world, as self and world, could '...qualify experience with emotions and ideas so that conscious intent emerges.'¹⁰ The potential of experience explored by Dewey and its relation to the activity of drawing in-situ suggest a vision that brings '...to living consciousness an experience that is unified and total.'¹¹ This relates not only to the artist's experience of being but also to the actions of drawing.

The drawings embrace the working methodologies often symptomatic of representational sketching on location: an economy of line to map the characteristics of a specific site; a lack of control over environmental conditions; a response to and record of a particular place; an engagement with materials to make unconscious or unplanned marks. The lines of yarn are anchored to their surroundings by fishing wire attached to adjacent architectural or natural features such as trees, park benches, handrails and fences. Each drawing is therefore created both in and by its situation, its form being shaped by the physical features of its positioning in the world. The drawings mirror their immediate environment and connect intrinsically with it, becoming both a reflection of their location and part of the site itself, 'making themselves'¹² due to their experience of 'being' within a specific space. The process of drawing in-situ in *Logical Atomism*, therefore, is itself a conduit for authorship, which determines both the form of the drawing and the record of its location. The drawings present a document of a period of time spent working in-situ in each location. Conventional drawing tools such as pens and pencils

⁸ The contentious technique of kettling as a means of maintaining social order during large group protests was pioneered by the Met Police in the 1990s, who used it extensively in the years proceeding the publication of *Terror*.

⁹ Bachelard G. (1994). *The Poetics of Space*. Beacon Press, Boston USA, p.137

¹⁰ Dewey J. (2005). *Art as Experience*. Pedigree, New York, USA, p.36

¹¹ *Ibid* p.14

¹² A reference to Dorothea Rockburne's series 'Drawings Which Make Themselves' (1971), in which Rockburne folded paper causing it to change from a passive surface and suggesting drawing's identity as a three-dimensional consideration.

connect the hand and the paper; in *Logical Atomism* the pulled yarn bridges the space between hand and the landscape, making the drawings' locations both subject and surface.

Our 'sense experience' (*Sentir*)¹³ enables us to enter into this world as sensate beings, to interact, engage and change the world. Our physical selves are therefore, in the world at the same time as being of the world, simultaneously remaining detached from the world, through the knowledge of our experiences, while also being embedded in the reality of the world. Within this context of embodiment, drawings made in situ, such as *Logical Atomism*, can be said to articulate visually a means of understanding or experiencing the world. This potential is defined by Heidegger as an implicit understanding of what it is for a subject to *be*. For him, the possibility of being is attached to place and in our engagements with the world and its events. The connection between *being* in the world, our embodied knowledge and experiences of landscape can be considered as being essentially connected to place and something that can be revealed through the process of drawing. The drawings in the series *Logical Atomism* could not exist without their direct connection to a physical site, they are tied intrinsically to the means of their production and their *being* in time and space. Their creation in-situ reinforces drawing's capacity to reveal a subjective truth and strengthens the importance of the experience of the physical self in an increasingly virtual world.

¹³ Heidegger, M (1962). *Being and Time*, Blackwell Publishing, Oxford, UK.

IMAGES



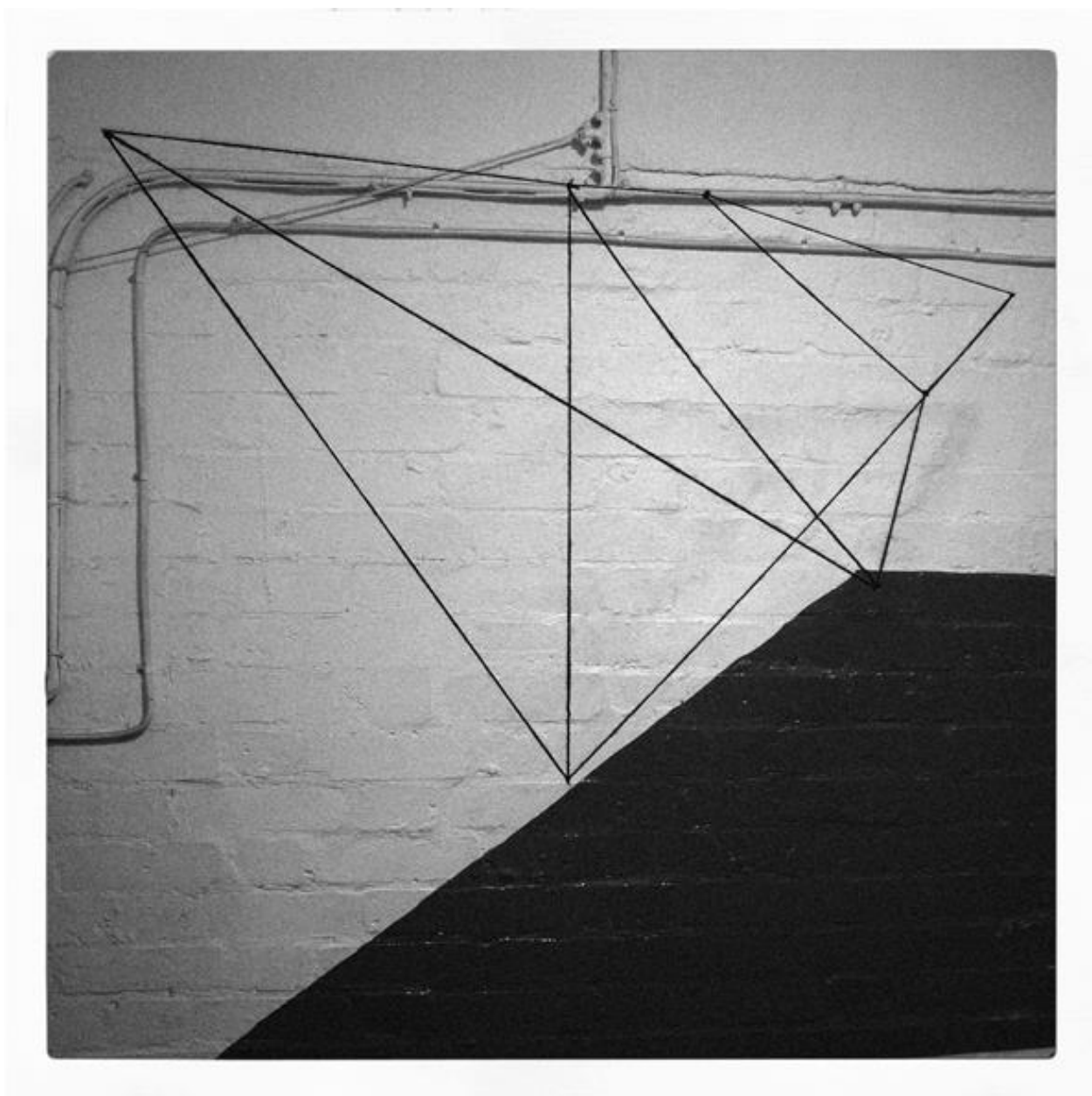
CHARLEY PETERS, *LOGICAL ATOMISM* (2012), ACRYLIC YARN AND FISHING WIRE IN SPACE



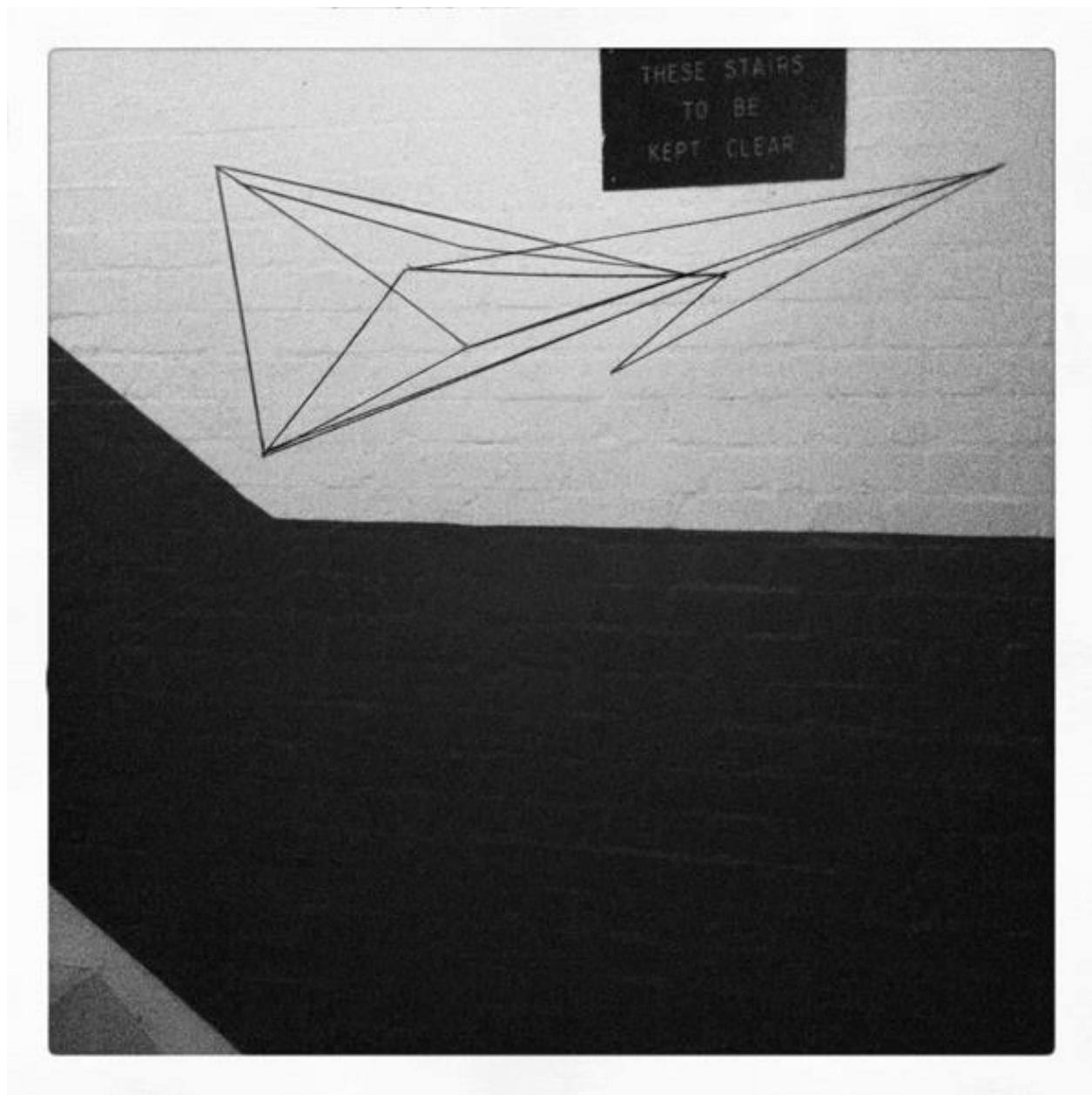
CHARLEY PETERS, *LOGICAL ATOMISM* (2012), ACRYLIC YARN AND FISHING WIRE IN SPACE



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Drawing and Visualisation Research

ART AS PLACE

Gagandeep Singh

Gagan5in@yahoo.com

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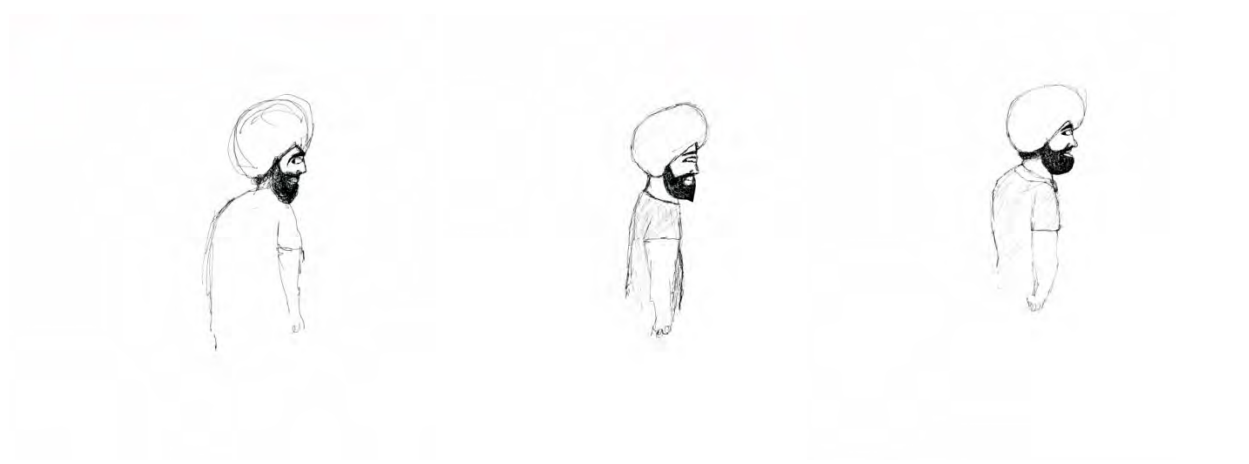
INTRODUCTION

My project Proposal was to inhabit a gallery museum space for a period of few days to few months depending on how I wished to engage with the space. I wanted to experience how I could work in a three dimensional space.

I created exercises of thinking /drawing in the space, working with Cut-outs, engaging with the audience, intervening in the gallery museum space in other locations, drawing on the wall and working with sketchbooks. My core interest was seeing the changes in the process of drawing.

The project had three phases with a single day intervention with the audience in the form of an open house. Each phase lasted for about 1-2 months.

PHASE I



FIRST SERIES OF DRAWINGS CREATED WHILE SITTING IN THE EMPTY SPACE

Thinking / drawing in the space

Maurice Merleau ponty writes:

A space is 'enclosed' between the sides of a cube as we are enclosed between the walls of our room. (Maurice Merleau Ponty)

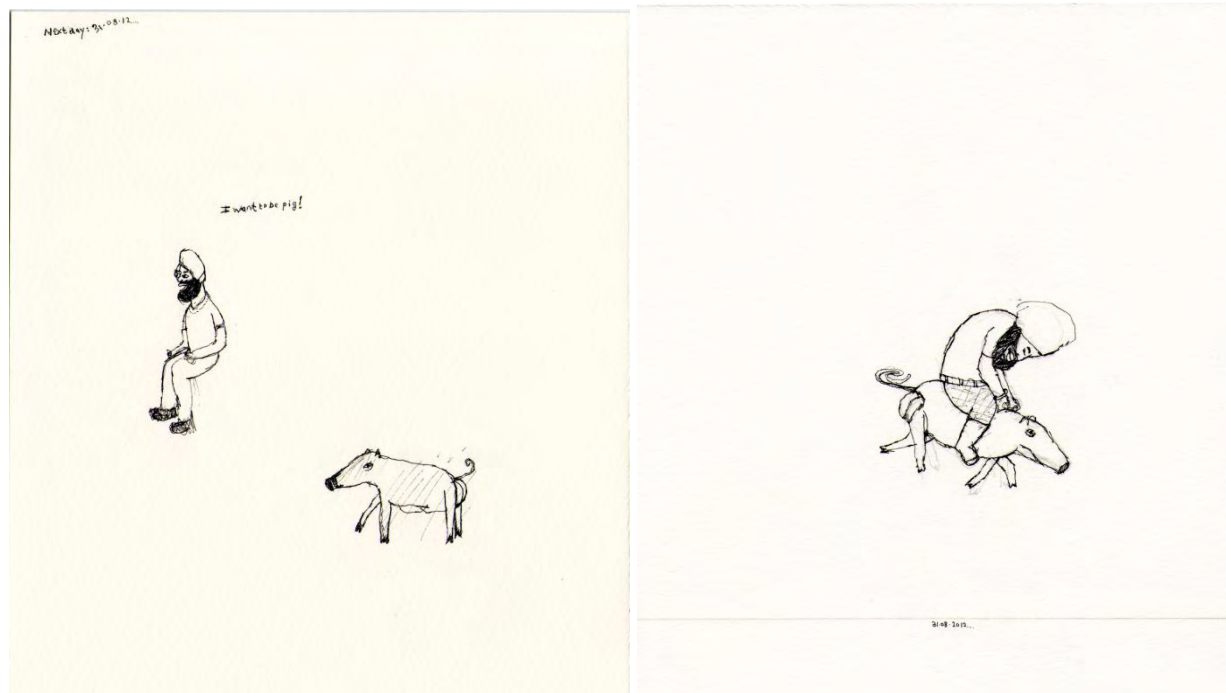
I could relate this as something invisible. Sometimes it feels full and I am cutting through and sometimes it is empty, so I am building it. My area of working became that cube.

I wanted to experience this feeling of coming to a space and thinking. Initially I would fall asleep as the gallery museum space was empty. I had an A3 size drawing board and cut sheets of paper to draw. As I drew on my every visit, I came up with few questions.

What is this emptiness of this space and what I draw being here?

What could I reflect about my own process of drawing?

How do I fit into this space as a body?



SECOND SERIES OF DRAWINGS CREATED IN CAFES

Working with Sketchbooks

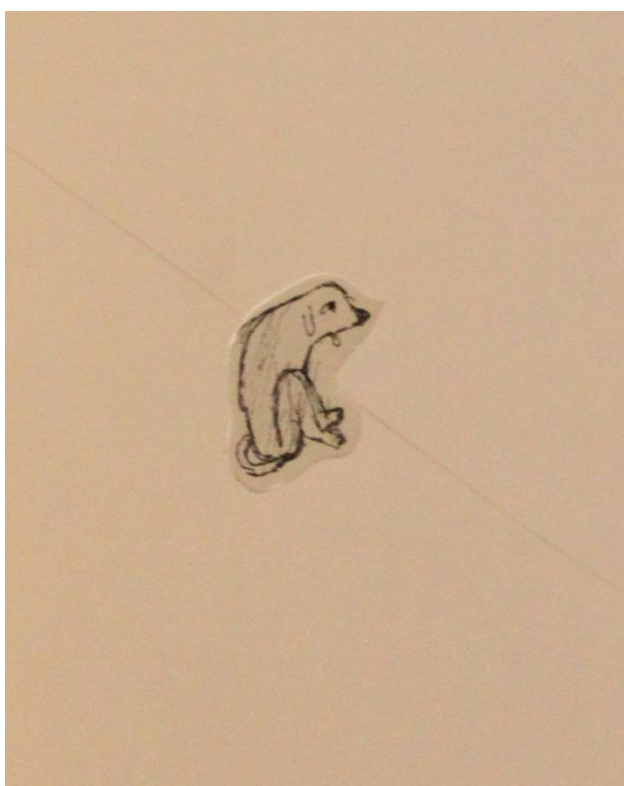
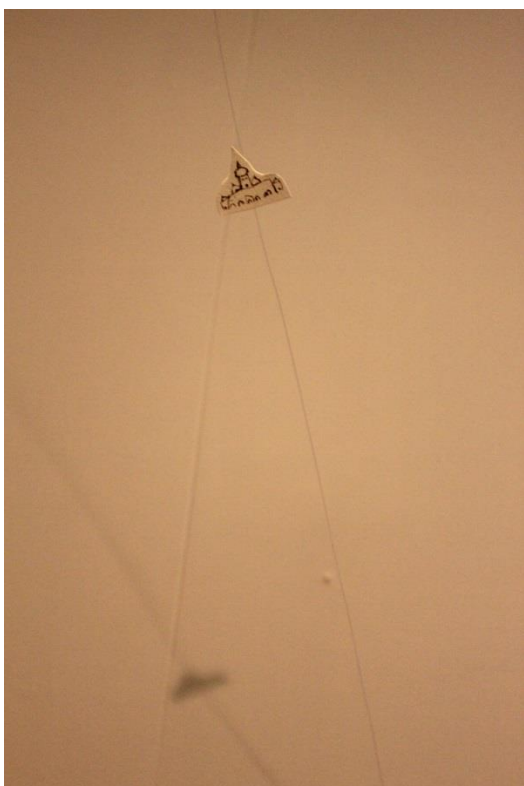
My journey consisted of using the local train (metro) and walking. I found the gallery museum as a dead space. My sketches reflected what was happening outside. Since the museum is located in a commercial complex, it had large empty plots often filled with pigs.

There was a contrast in the first and the second series of drawings. The first series was a repetition of the Self whereas the second series was imaginary.



Drawing with a Cutter

I was interested in the connection between the drawings on paper and the Cut-outs. I attempted to work with the cutter to draw but was not pleased with the results. The drawing sculpture was too large. It was giving me a form of an animal, machine like with sharp bends. And I did not see any connection between drawings on paper and the cut and pasted, joined paper Cut-outs which could enlarge in any direction.





THE INITIAL CUT-OUTS PASTED ON A FISHNET WIRE WITH MASKING TAPE

Working with Cut-outs

After trying and placing A 5 size paper drawings resting against the wall with pins as support, I decided that I needed to enter this three dimensional space. I wanted to walk freely around my drawings and walk in to my story.

Max velmans:

our experiences comprise entire three dimensional, phenomenal worlds, produced by a reflexive interaction of represented events (external or internal to our bodies)with our own perceptual and cognitive processes. (Max Velmans)

The initial Cut-outs brought forth a basic question to me. Is all of this from memory and if so, how do I draw what I draw? I was not seeking an answer but simply becoming aware of how drawing could lead me to such unclear sources of the mind. Max points out elements of interaction. I see this as a form of energy developing through fluctuating sense of understanding which is not stable. Every day becomes something else.

I could connect with the drawings on paper. They were later cut out and suspended on fishnet wire in all directions. I could overlap the wires in horizontal, vertical and diagonal angles. I could see sharp and in contrast dull lines of the wires, Cut-outs projecting on the walls in the form of a shadow. I chose not to work with bright lights highlighting the Cut-outs but instead let them blend in the space.

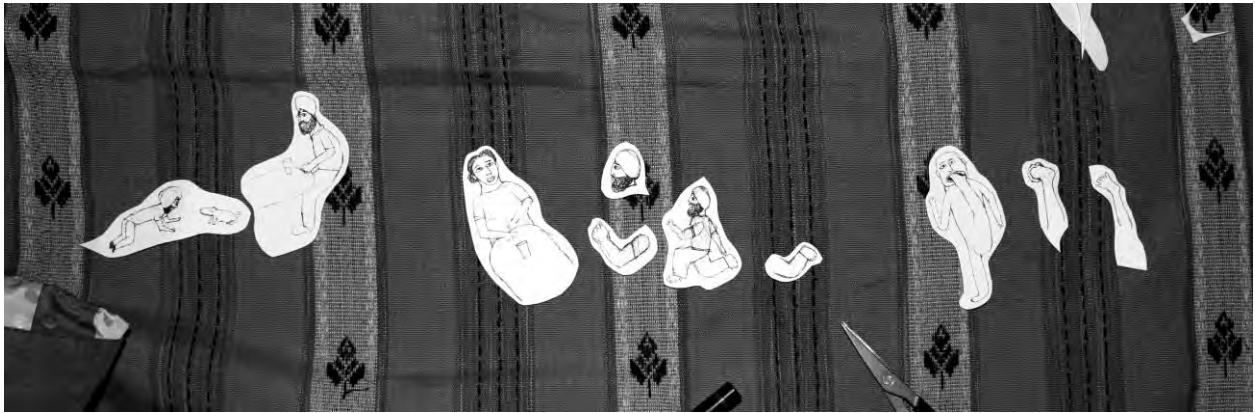
I imagined it to be a miniature art world coming to life. Others visiting the space commented on the tradition of puppetry and stick like figure.



APPROXIMATE SIZE OF THE CUT-OUTS



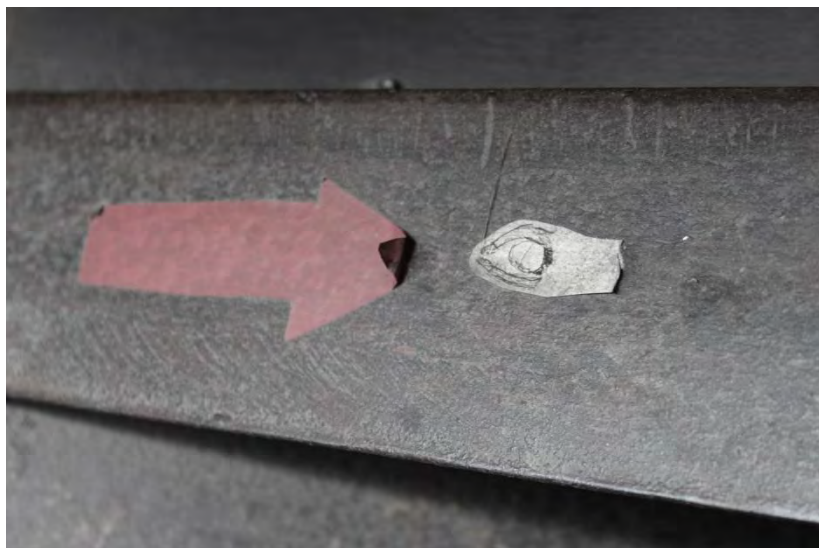
Since the walls were plywood, I could easily hammer and twist in screws which became marking points for the directions of the fishnet wire lines. I saw these screws and loose knots of the wire as part of the work.



I tried the exercise of drawing and cutting them and playing around with sequences of placement. This gave me an insight into animation, movement, story and how I could extend a scene. But it also opened up a never ending possibility of play and infinite combinations. I faced problems as the narrative kept on changing for me.



Working horizontally made me see it as a book form and also where I could develop more horizontal layers of the drawing, moving up from the ground.



METAL RAILING ALONG THE STEPS, DRAWING INTERVENTION IN THE GALLERY.



GLASS AROUND THE SHAFT IN THE GALLERY



GLASS WALL ALONG THE STAIRS

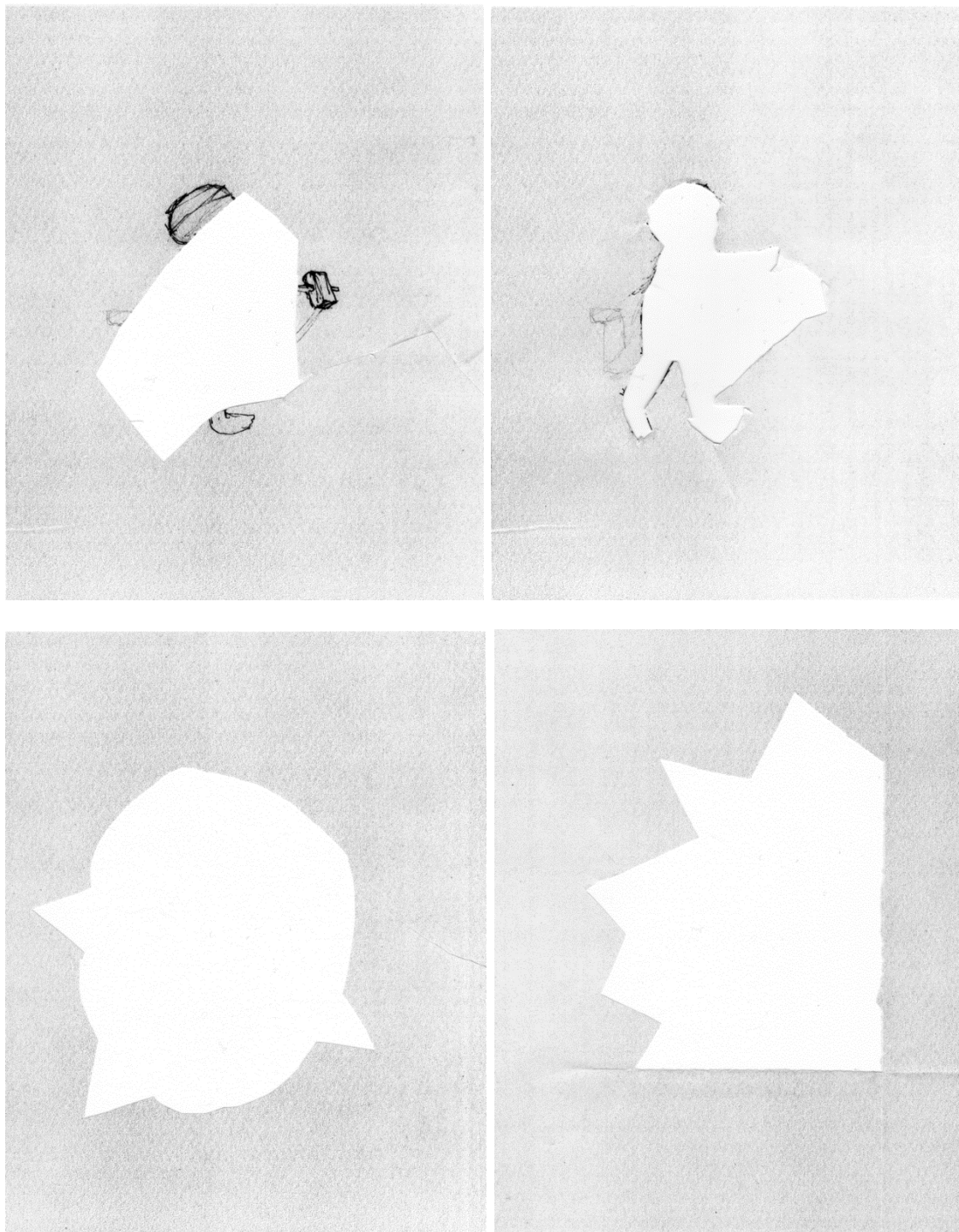
Intervention in the gallery museum in other locations

I also drew, made marks and pasted Cut-outs in the spaces outside my working area. This made me think of spaces which interested me. I realized I was choosing to hide the works and wanting them to be discovered.



Photocopy exercise (image printed on an A4 size paper)

During the Open house of the first phase I let the audience take a photocopy of my drawing with a condition that they had to cut out the drawing from the paper. I placed a scissor but gave them the freedom to cut out in any way possible.



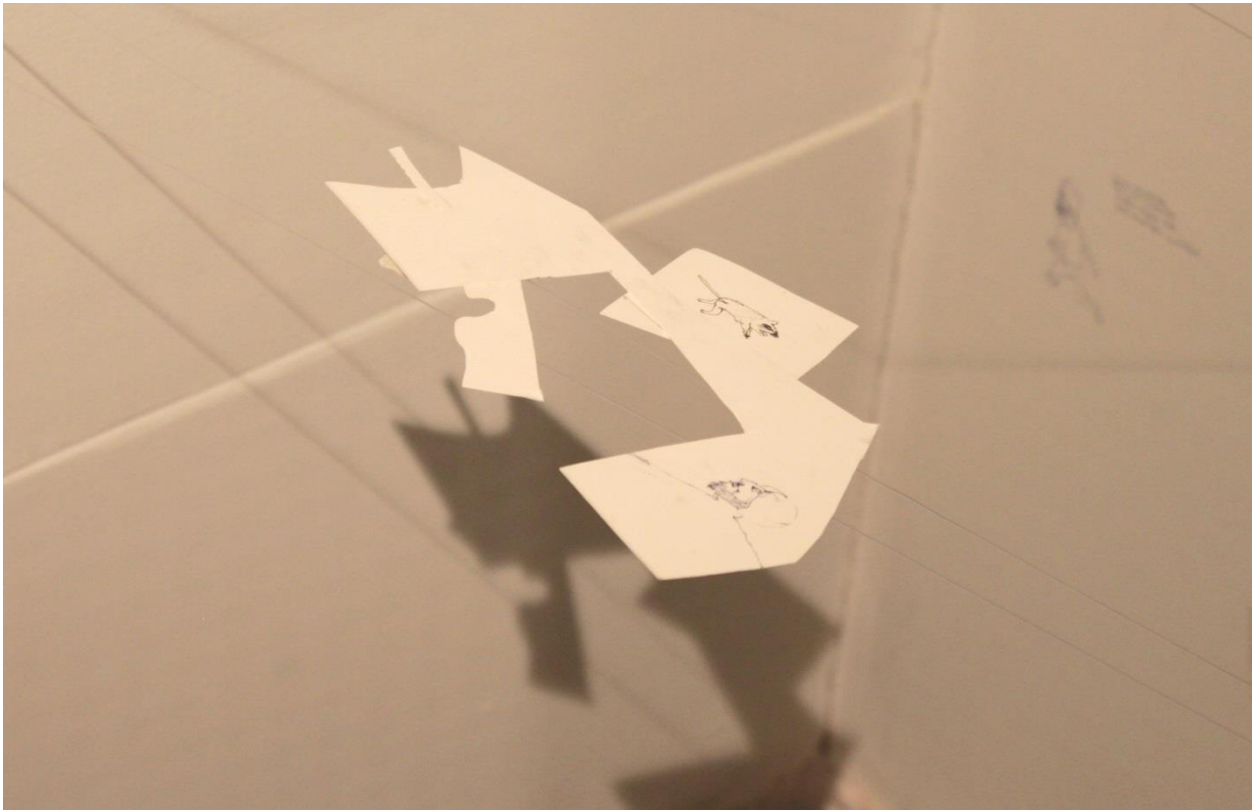
SAMPLE IMAGES OF THE CUT-OUTS MADE BY THE AUDIENCE

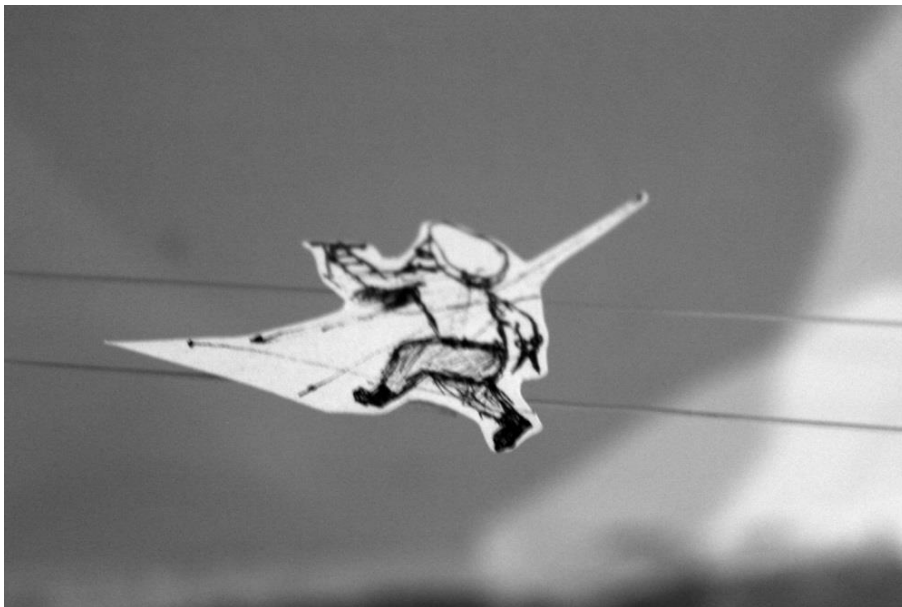
Cut-outs made by the audience. I learned that every individual had a distinct way of cutting. Majority of them were reluctant to go around the contours of the drawing.

PHASE II (HORIZONTAL AXIS)



WORKING ON THE HORIZONTAL AXIS

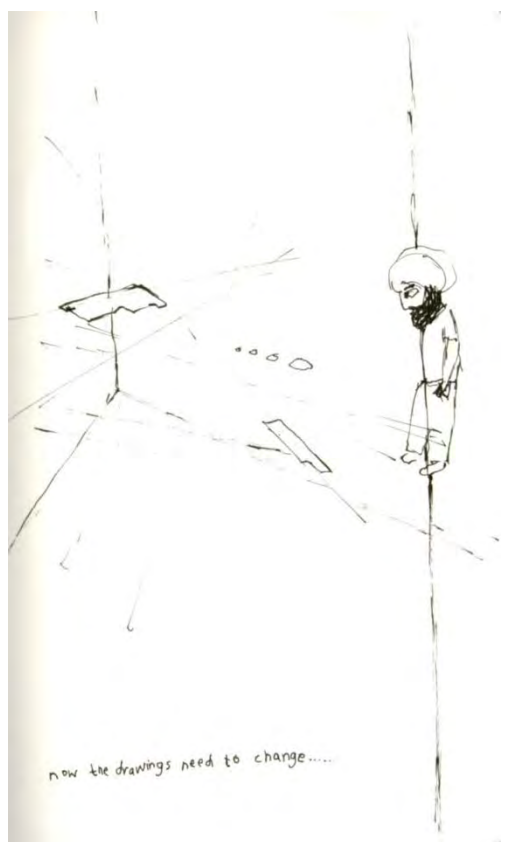




In this phase I changed the orientation of the wires. I decided to explore the horizontal axis and therefore found myself using the corners of the space. The edges became highlighted since I needed the support to tie the wires.

Over a period of time I could no longer contain the installation within me. Every mark on the wall became enlarged. There was the play of building layers of horizontal axis. The Cut-outs from a distance, if one did not see the drawings became substitutes for the forms projecting on the walls as shadows. The option of being able to change the location of the Cut-outs kept on changing every time. I found myself removing, changing the directions of the wires, replacing drawings.

This process became a continuous exercise of creating and removing the drawings.



THIRD SERIES OF DRAWINGS IN THE SKETCHBOOK)

Working with Sketchbooks in Phase II

Unlike the first series where I drew the Self, the second series being the infamous pigs of the locality, the third series became a way to express my problems. I simply did not know what I was doing. The drawings reflected me analyzing what was bothering me about the project. It was a way to empty the disturbing thoughts of the mind.

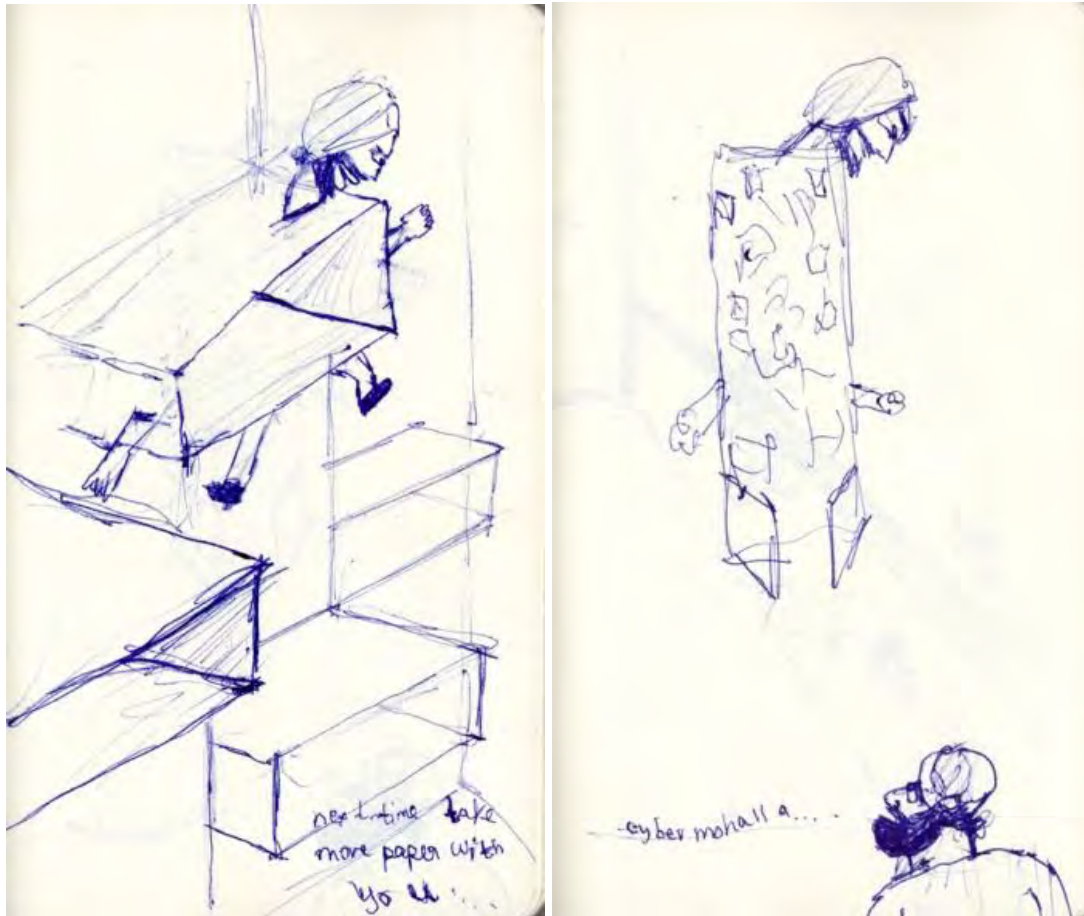


PERMANENT MARKER DRAWING ON THE FLOOR OF THE GALLERY

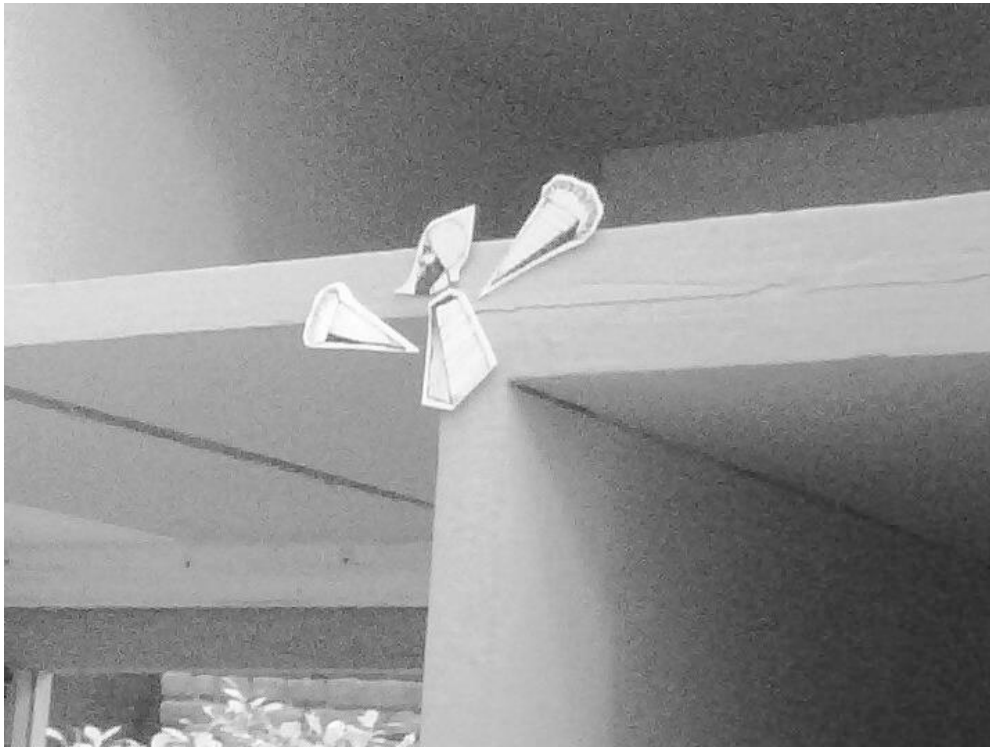


Intervention in the gallery space

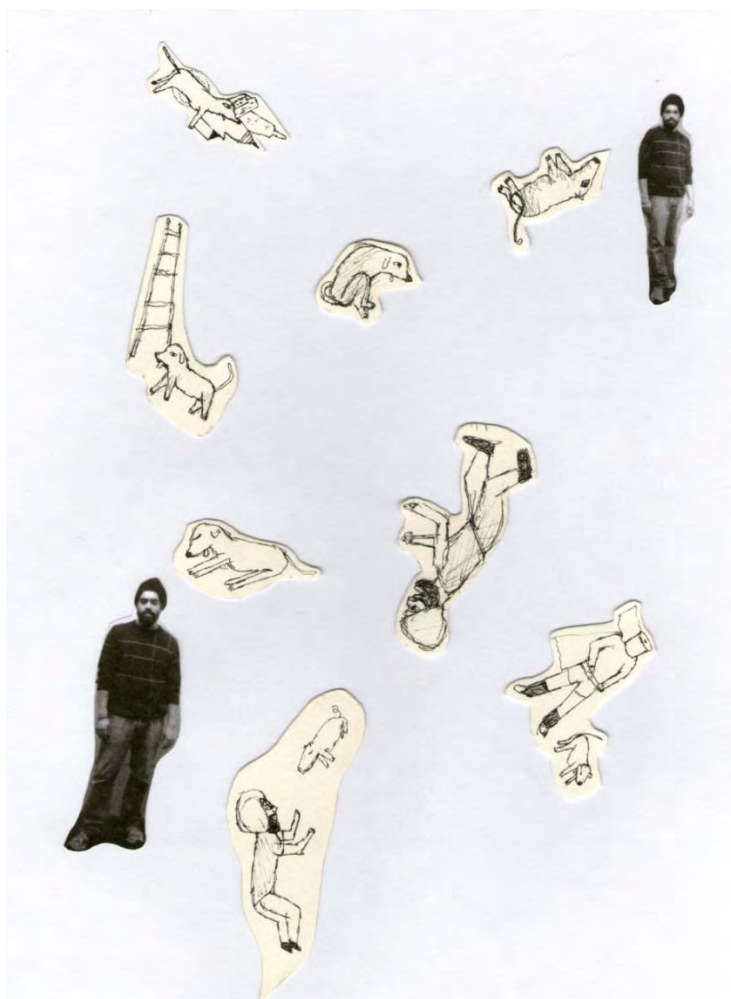
I approached the Cuts outs in a slightly different way. Earlier I was cutting the outer boundary but now I attempted to give more space and paste 2-3 Cut outs in one structure. This drawing was placed inside a building housing cube like containers. What I learned is that I could not connect with it the next day. It gave me a feeling of placing paper inside a box and nothing more. It did not echo anything, so I discarded it. I wanted to respond to this structure of boxes. Also the drawings no longer made any sense. Somehow the narration felt diluted.



I tried using the sketchbook as a way to think of possibilities to intervene in the space.



After removing the earlier Cut out, I could relate with this sense of placement. The drawings somehow incorporated a sense of box like structure.



Using Photography and scanning

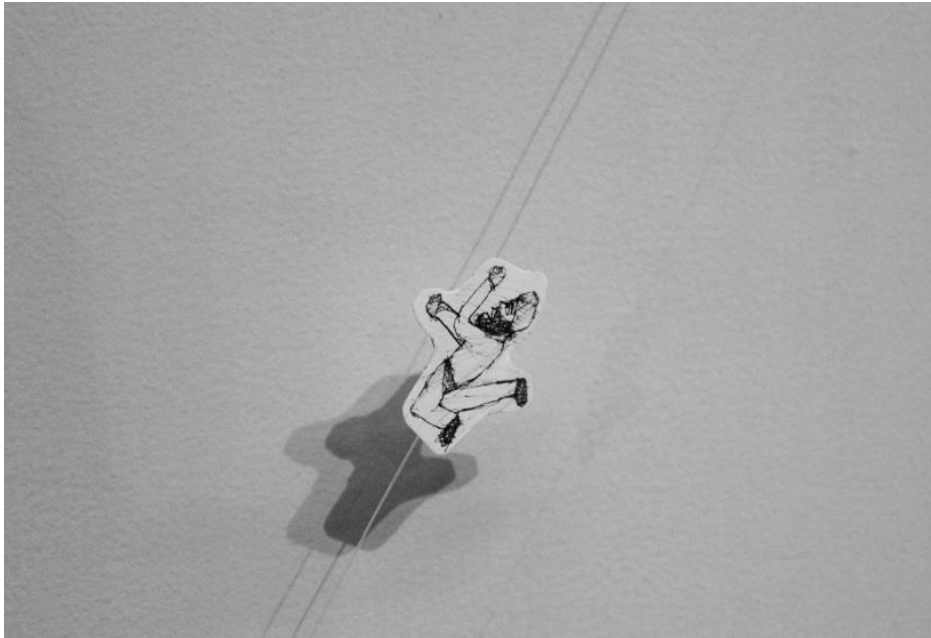
I tried working with my photograph which I felt could be used in the installation. I also tried scanning the Cut-outs to see if I could mix the images, drawings in Photoshop software.



Drawing on the Wall

As I had expanded the Cut outs in the space on the horizontal axis, I decided to draw on the wall. I wanted to see the impact and the relationship of the drawing seeping on to the wall. Due to the lighting and the thin presence of the wires intersecting, and the use of blue gel pen, ball pen, the drawings became hidden with the grey painted false walls. It was like a cleansing exercise. Unlike the Cut-outs, I could not rub out the drawings and it was a different surface from the paper. I was now dealing with a vertical fixed wall with cracks, holes and thick layers of industrial paint. I could easily see how drawings could expand themselves from the wall to the empty space on the wires.

PHASE III (THE FINAL PHASE OF THE PROJECT)





Working with Cut outs in phase III

Earlier I had not succeeded in working with the cutter as a way to draw. In the second phase I did not try to cut the paper directly but in the last phase I decided to imagine that I was drawing with the scissor. So I reversed the exercise of cutting first and then drawing.



Changes

This time I drew, stretched lines in all directions. I did not think if anyone could walk, enter or come into the space. The quality of the paper changed, so did the drawings. I intersected the space in all directions, used the floor as well as the wire mesh wall. I was not concerned about the horizontal or the vertical axis. I tied the strings in all directions possible. It became nearly impossible for me to move around in the space without uprooting a wire.

Margaret A Boden writes:

nothing is more natural than 'playing around' to gauge the potential – and the limits – of a given way of thinking.

And nothing is more natural than trying, successfully or not, to modify the current thinking-style so as to make thoughts possible which were not possible before. To put it another way, nothing is more natural than the progression from exploring a given style of thinking to transforming it, in some degree'. (Margaret A. Boden)

I was interested in minute changes, subtle shifts in arrangements of the installation. I did not want to place a large object inside my space. I could relate to 'playing around' as being just a witness to invisible changes.



I was working inside this triangle shaped area with partitioned grey painted wooden walls and a wire mesh architectural insertion creating a temporary wall at an angle. This created an entry / exit point.



The last few days of the project, I was finally able to intervene into the wire mesh intervention. Earlier I had only used it to cast a shadow of grids on the Cut outs suspended inside or to tie the fish net wires. Incidentally a chair was placed outside my place of working and that struck me to make a window. I made a small surgical like cut and could now peek into my own world.

CONCLUSION

The project developed a certain sense of understanding empty spaces or Merleau Ponty's enclosed space of the cube. This is the first time I attempted to work with suspending drawings in the form of a Cut-out as a way of entering, filling a space, moving away from the wall. It made me see a difference in inhabiting a fixed space in comparison to making interventions in the gallery space. The difference was that I could sit in this space for hours and other locations were passing through zones. It made me question the use of materials, scale and overall the essence of time. I was only comfortable working with paper and that too at a particular scale.

The project lasted for five months with three phases. The time span made me experience the nature of drawing in relation to the space. I thought of linear passages which extended upwards like the empty area of the elevator shaft or outdoor spaces as extension of this project. I could sense the areas which I could not interact with. The audience pointed towards alteration to the wire mesh structure, the shadow's being casted, the play of wires, changes in focus of lights. I attempted these changes but could not connect with any of them. I realized I would come back to the stories of the drawings. It mattered to me how I balanced the Cut-outs on the wire because a subtle change changed the story.

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tracey@lboro.ac.uk

EXERCISES IN DRAWING

Gagandeep Singh

Gagan5in@yahoo.com

INTRODUCTION

I chose an outdoor public garden space to understand my own process of drawing. I wanted to work in nature and observe how drawing helps me experience my surroundings or what ought to be the reality of inhabiting this place for a duration of two weeks.

I applied methods such as sketching through observation, study of light and the environment, placing cut outs, drawings, performing and documenting. I was interested in the interaction and responses from the audience and how that would affect me in the process of creation.



WORKING WITH CUT OUTS (THE STORIES)

This place had benches, trees and a surrounding boundary and was open to the public. Initially I came with my bag carrying paper, pens and other basic art material since I could not leave anything overnight. For a day or two I chose to read a book, have tea and soak in the environment. I visualized the trees, boundary walls, the hidden places, birds dropping

in for fruit, the gardeners working in the area, cars passing by as scenes of a story. All of this triggered my imagination and creativity as I had all possibilities to work around the space of the tree. I could see this place from many points. I could move in any direction and my perception of the garden would change.

Maurice Merleau-Ponty (1945) writes on spatial perspective

to look at an object is to inhabit it, and from this habitation to grasp all things in terms of the aspect which they present to it.

...the house itself is not the house seen from nowhere, but the house seen from everywhere. The completed object is translucent, being shot through from all sides by an infinite number of present scrutinies which intersect in its depths leaving nothing hidden. (Maurice Merleau-Ponty)

I sat on the bench, moved around and concentrated my eyes on knowing that this tree or the garden could be seen from infinite positions. It was like it had no center. I could make any place the center or many centers. I could focus into anything from anywhere.





CLOSE UP OF THE CUT OUTS.

I was interested in the movement of the people watering the plants, filling up the pond, me imagining a chase of the dog (I'm not sure why I always chase this dog) huddling of people in a corner of the garden for some sunshine and a smoke. I would notice the difference of sitting in the shade and the sunlight as if I was hidden under the tree.



DIGITAL TECHNIQUES (NEW MEANINGS)

The work started to change every day as I would discover some of the cut outs went missing and were found in the stack of grass collected by the gardener or either slipped down because of the rain or someone decided to take it with them. This particular cut out above had a fruit stain and because I saw the gardener cleaning the manhole, I imagined myself being stuck inside and a dog is there wondering what to do? I used images to draw with the brush tool in Photoshop software.







THE SCANNED IMAGES FROM MY SMALL (A 6 SIZE) SKETCHBOOK. I USUALLY WORK WITH A .01 ROTRING PEN.

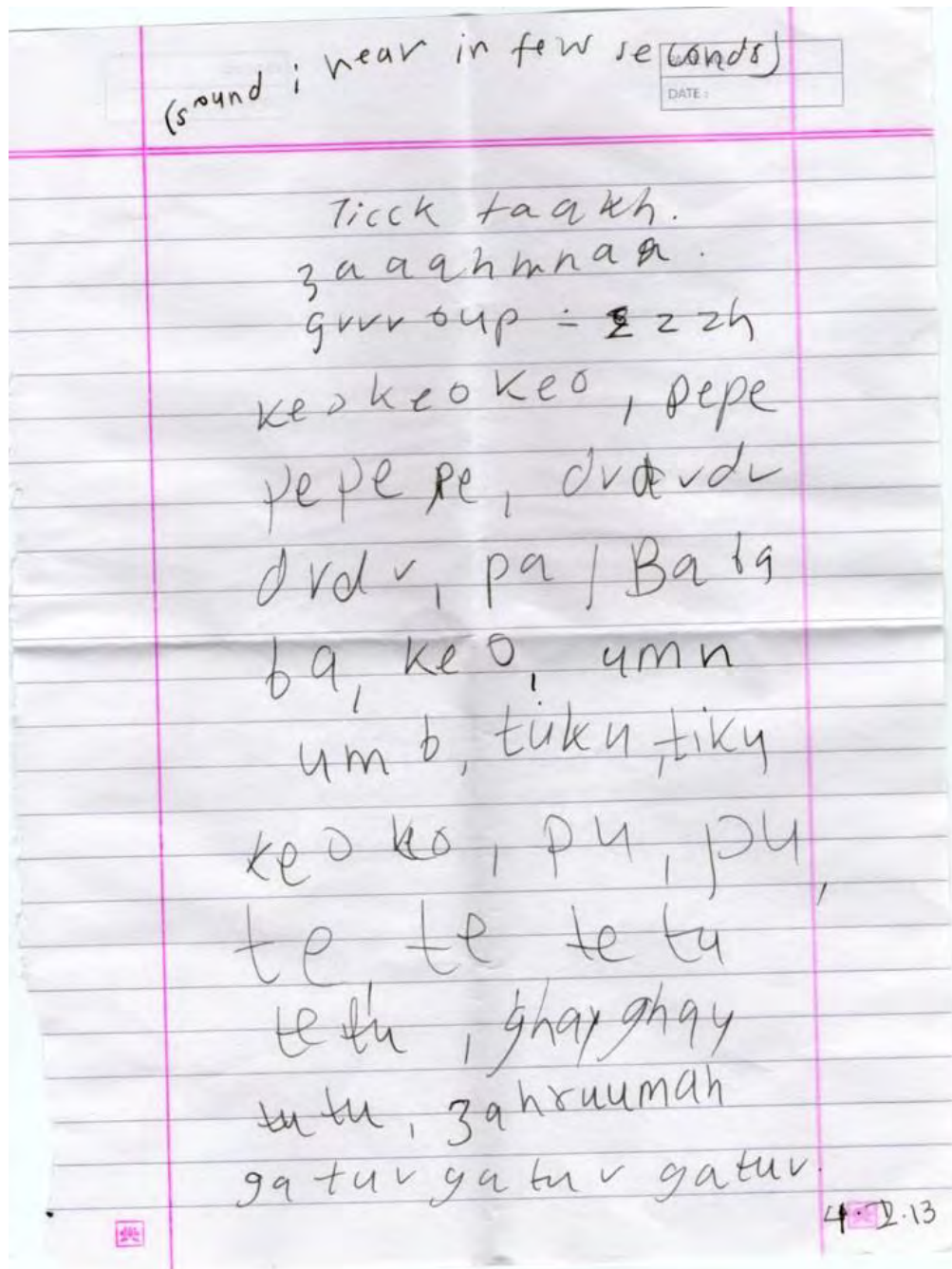


SKETCHING THROUGH OBSERVATION (SKETCHBOOK STORIES)

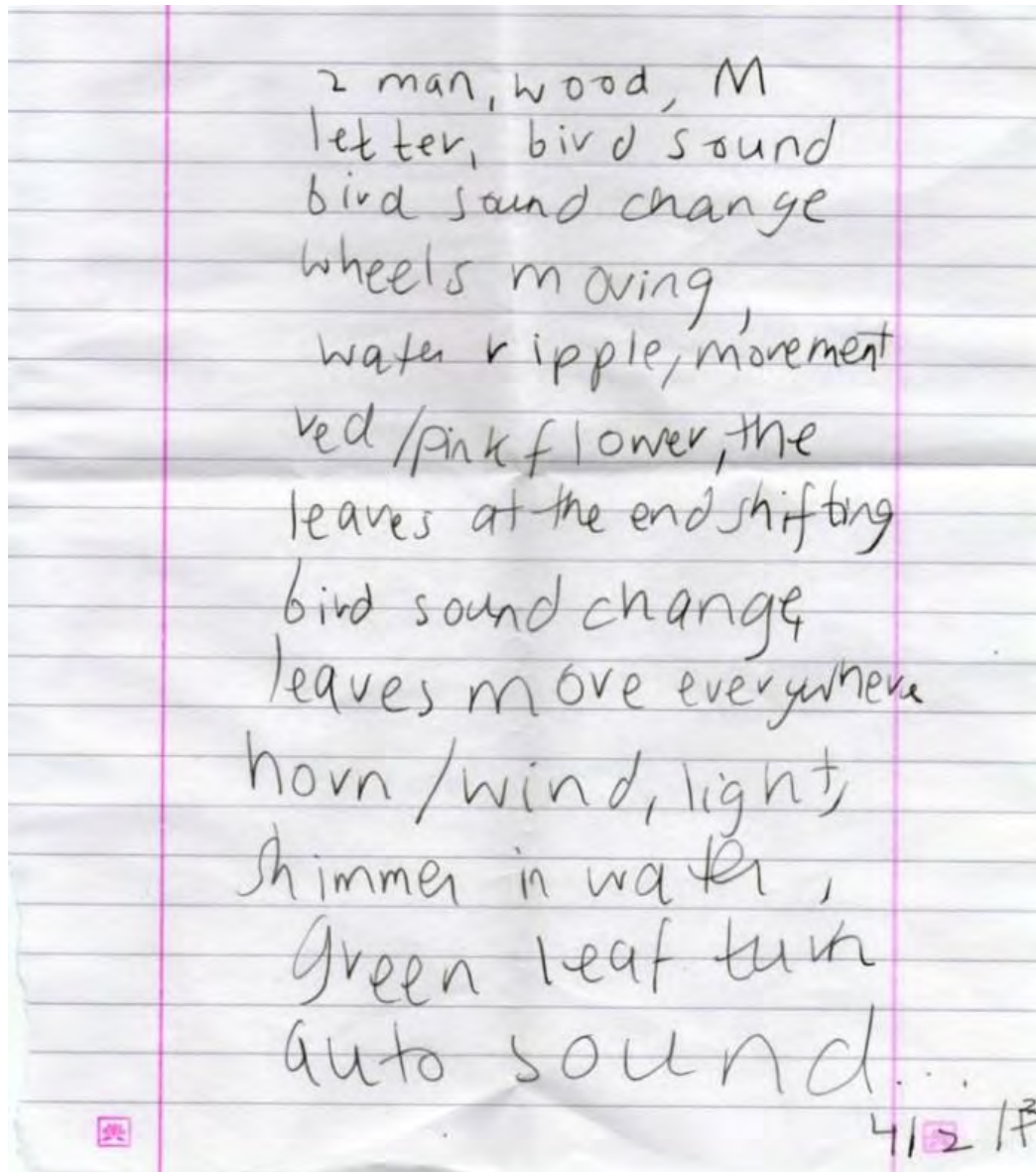
I also brought a small sketchbook and wanted to experience the process of drawing from observation in comparison to drawing in my studio. This made me more aware of what I was seeing. I found it distracting to draw from the mind as well as bring in elements which I

was seeing, because I noticed details, sounds, the changing light, the plants in the garden; small insects around me, what was flying in the air, the insects in the pond. I took breaks to have tea but realized I omitted, edited much of this when I drew.

I began by drawing the buildings in front of me but later avoided seeing and became involved with looking only at the sketchbook and the imagined images in the mind. So there was conflict in few sketches in the beginning where I drew what I saw where as I always draw from the mind. What was this difference? I wanted to surprise myself in my works.



I scribbled the sounds being played around me. The auto rickshaws behind me, cars entering the complex, buses passing by, horns, bird sounds and anything I could transfer into words. I didn't feel like drawing, or drawing a representational form, which is me doing something, me in the auto rickshaw, me jumping in the garden.

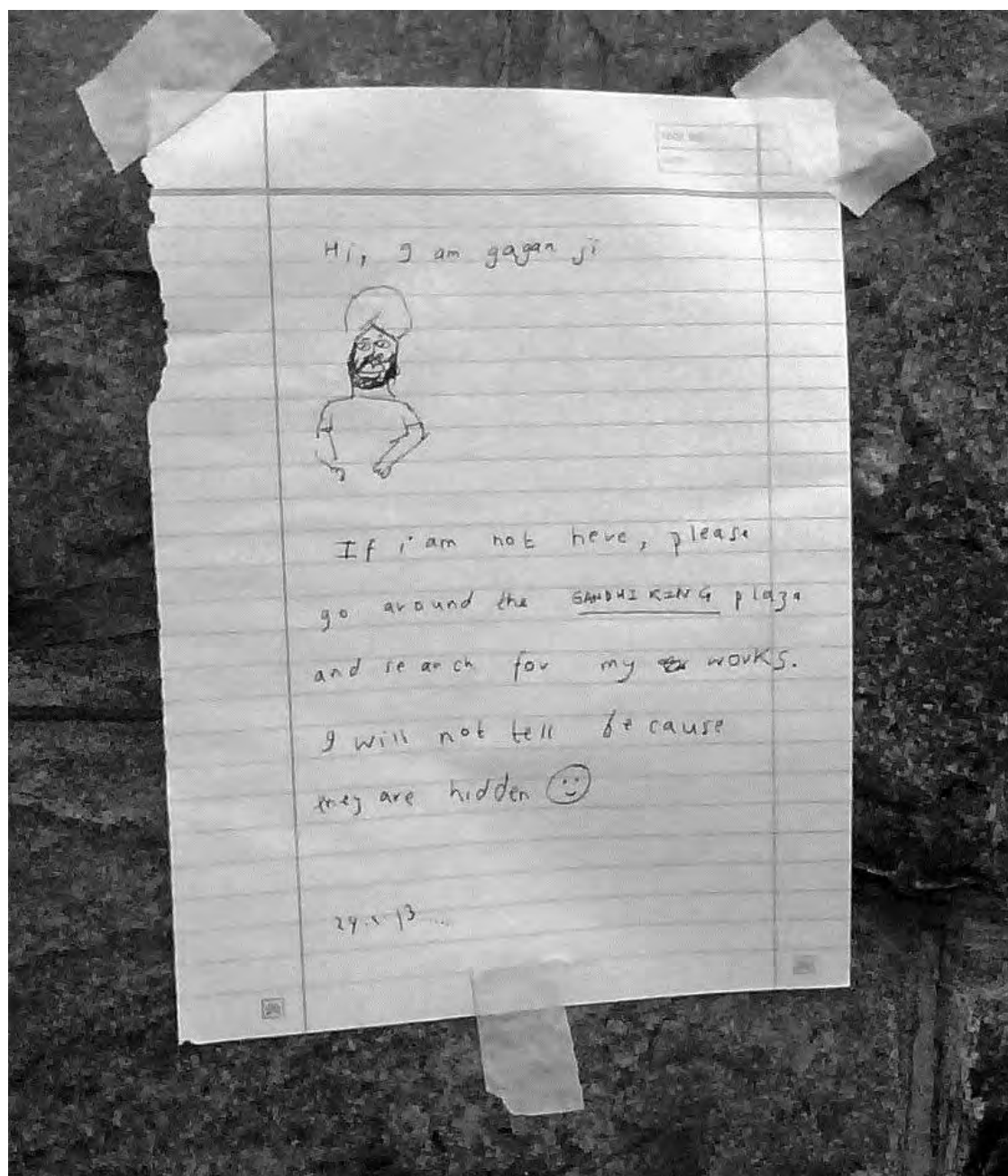


I experimented with writing the drawing. I experienced a different sensation when I altered the drawing by writing whatever was around me. I didn't wait to see what I should or should not see or write. The distance of where I sat and what I was seeing shifted abruptly as if someone is adjusting the focus lenses of my vision. I did not force myself to see something.

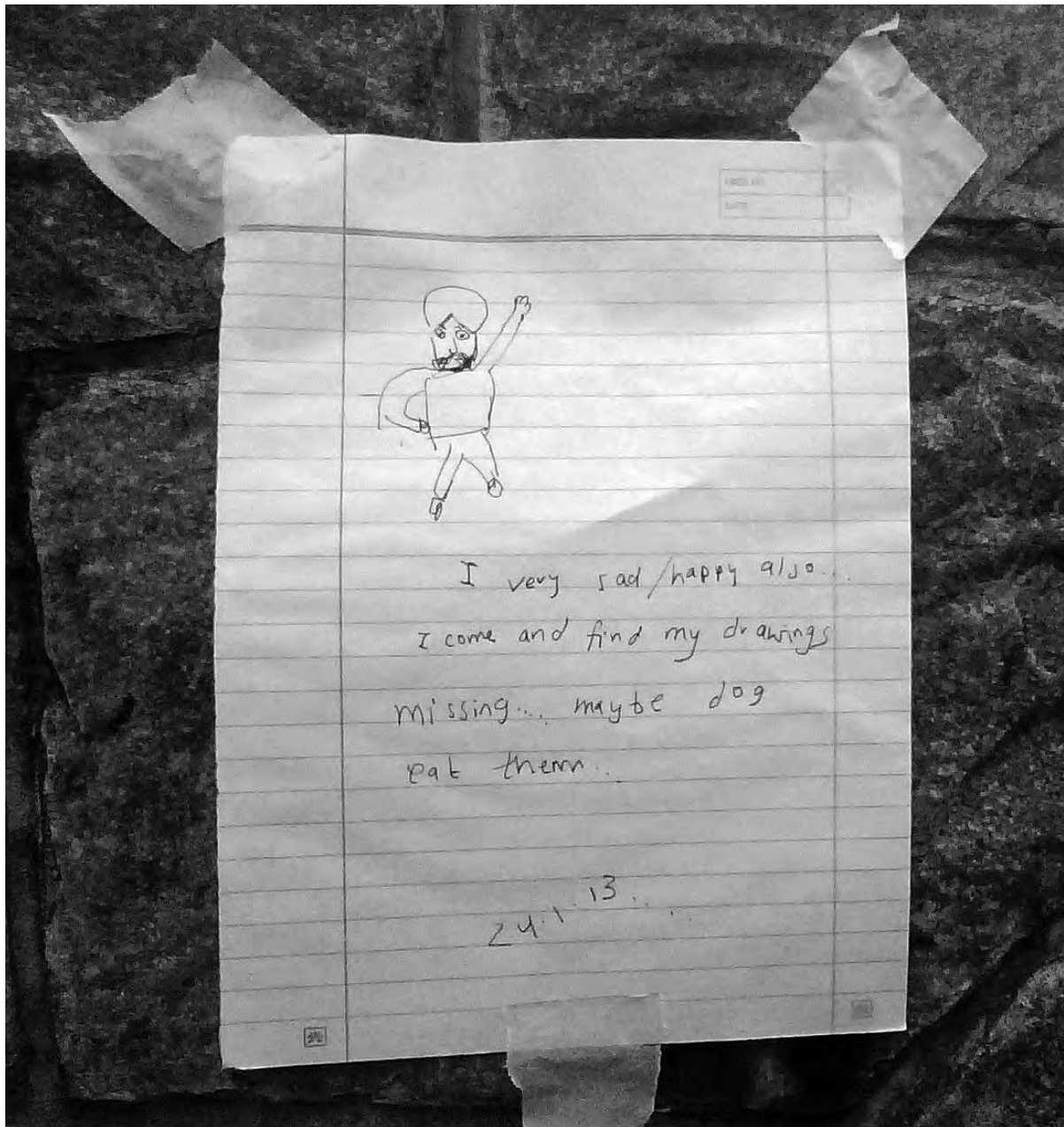




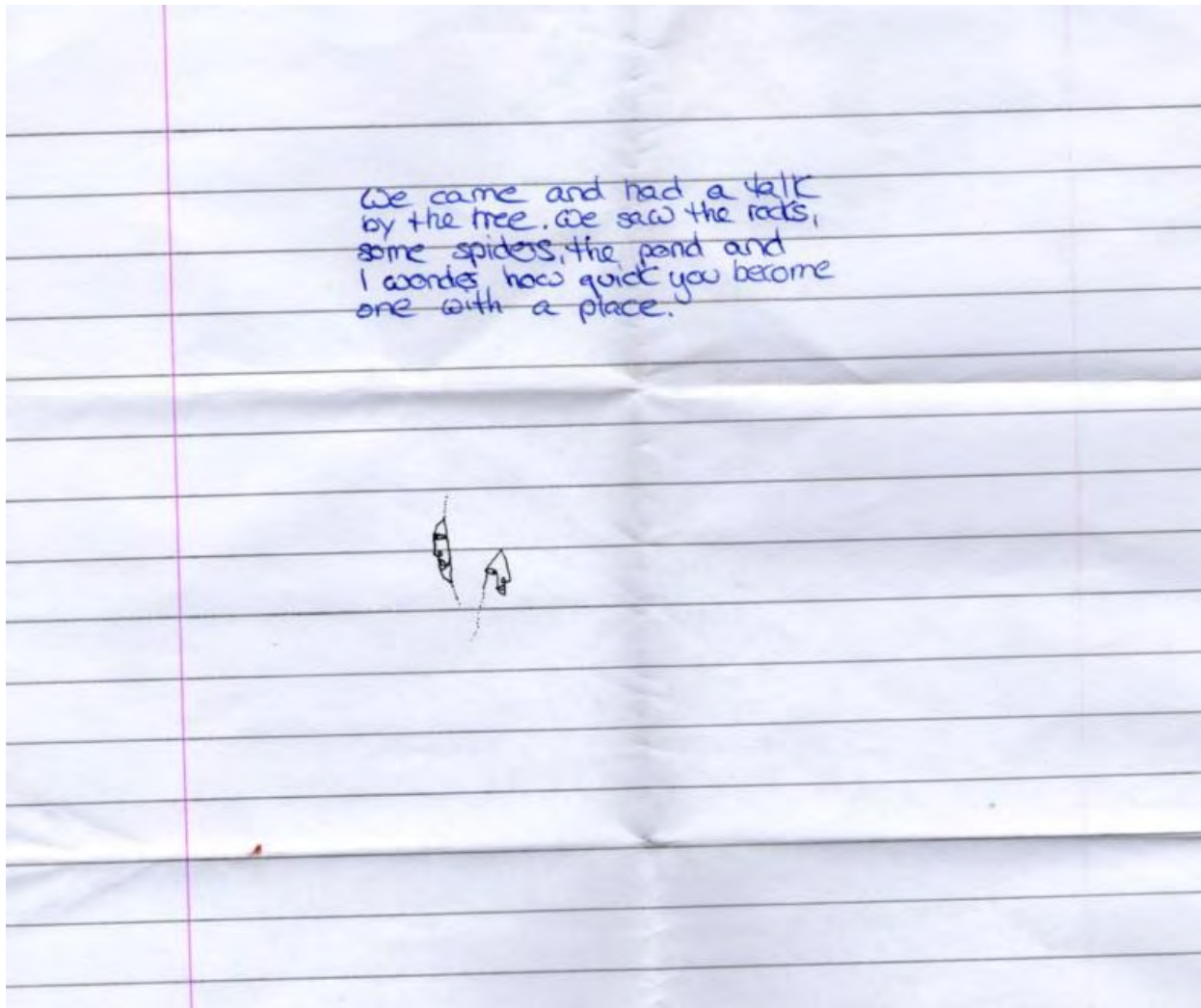
I scanned the drawings from the sketchbook and created a small photocopy artist book and decided to place it inside the tree. I was drawing, folding it and hiding inside the gaps. In my absence the audience would search for the work or be surprised to find a work and search for more like a treasure hunt. It was a mix crowd of people who came. For some the scale was an issue of being too small. For others they left the place without seeing, finding a single work. I imagined it to be like mail boxes with letters which I wrote each day of my experiences, stories.



I put up a piece of paper outside the venue as an invitation for the audience.



The next day the invitation paper was missing and along with this some cut outs too. The story is that one of the staff got entangled in the fishnet wire and decided to clean up the area. I realized that I had no control over such events. And so I created a drawing narrating the story.



The audience started to read this as a game and left messages for me inside the tree. This is a scanned image of a note left by someone. I read it and drew two faces on it and put it back. So now drawings placed inside the tree became interactive. There were no such instructions that the audience could participate or also create a drawing, note and insert it into the project.



The public garden spread itself in all directions and after going around the place, I found myself drawn to a corner with a bunch of bamboo trees.

I started to experiment by floating the cut outs on a fishnet wire as I imagined myself navigating like a fish through this place. Unlike the other trees, I would often find wires loosened because of the flexible nature of the bamboo.



I placed my drawings inside a cut bamboo stick.



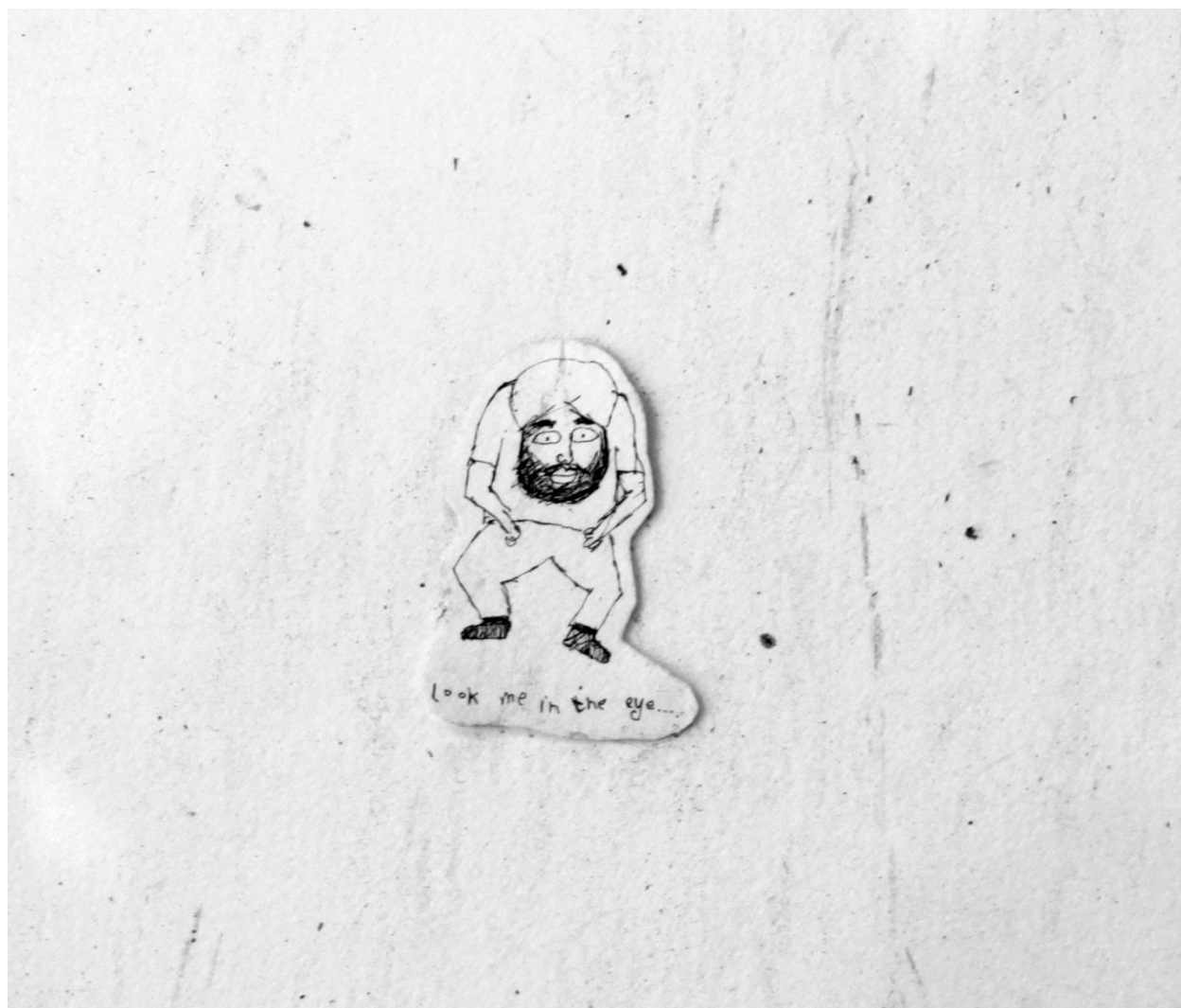
At another location of the garden, I wrapped a sheet of paper around the tree and watched it change shape over a period of two weeks. I felt like covering the whole tree with paper or wanting the paper to take shape of the tree. I predetermined a result of this exercise, imagining it to be in such a way, or thought that this is how it should happen. The visualization sense, process was as such that this exercise was conceived in the mind with a certain sense of how it would shape up. So did I think of the conclusion and therefore experimented with how it would externalize?



I also pasted a cut out on a piece of paper and tied it around a tree. The weather affected the paper, creating changes on a day to day basis. I started to document this process. Because of regular wind and rain, the wires would often break making the work entangled inside the branches but the audience would find their way to view the work.

This format was a change from pasting the cut outs on the tree to having a space around it, an empty space to give them space, a place to expand into something. I wanted to enlarge this space around the cut out even further or even if I did not do it, I would see it occurring in my mind.

In the process of these exercises, I sometimes would not know what I was doing. Climbing the trees, looking for points which I could not access, (where I would need a ladder to suspend wires or too high areas in the tree) visualizing how it would be in the night, how the lights would illuminate the trees, picking up the fallen seeds, leaves, fruits, trying to integrate them into the drawings, cut outs. I felt I had more exercises going on in my head than what came out for others to see. So the process of creation was mental and physical and sometimes the exercises were thought of and discarded in the mental process itself.



CLOSE UP OF THE CUT OUT PASTED ON PAPER AND SUSPEND ON THE TREE WITH NATURAL MARKS OF BEING IN AN OUTDOOR SPACE.



A drawing kept enclosed inside a tree. All of the drawings were made sitting here in the public garden.



Traces of the dirt from the wind and the light and shadow affected how I would see the work in the public place.



I also observed the projection of light and shadow on the drawings floating in the air. The work changed as the background changed. I could see possibility in exploring the nature of being outdoors and the sense of movement, animation in the drawings.



STUDY OF LIGHT (DISCOVERING SUNLIGHT)

I tried a similar experiment of placing the paper between the bamboo trees. The play of light and shadow was interesting on the blank white paper but I had not drawn or pasted a drawing on the paper. I wanted to see the drawing, the black strokes, Lines on paper to

have any meaning. Why did I lose meaning without the drawing? I am separate from the paper since I did not create it. The creation is the drawing drawn by me.





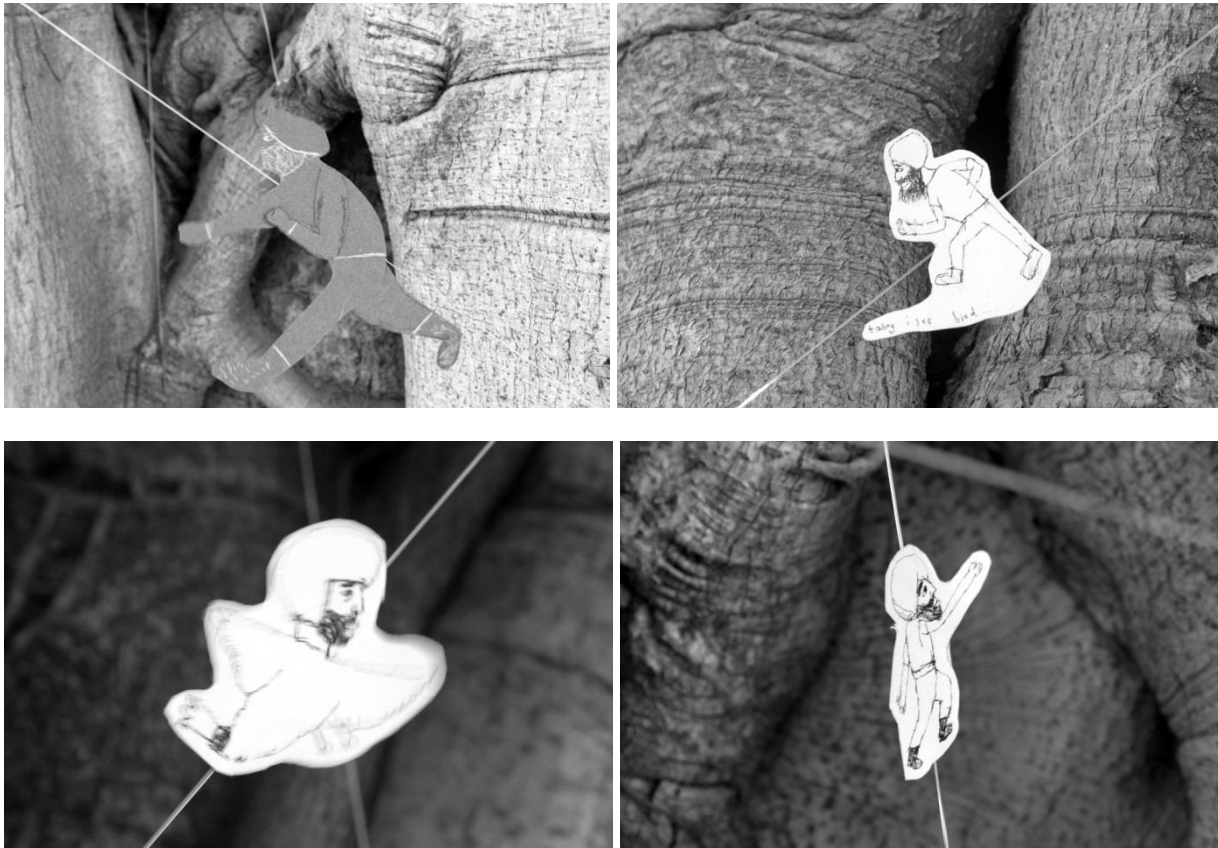
PERFORMING (INHABITING THE SPACE)

Most of the time I was documenting the process with my digital camera and for this performance I chose to perform my drawings. I realized I was enacting the fictional characters I drew and now I had started to run, jump, do push-ups and play in the public garden. I was like a cut out on an invisible wire.



Towards the end of the two weeks, I experimented with creating a cluster of the cut outs in a narrowed down space. Earlier my drawings were scattered and now I felt the need to create a web of cut outs. Maybe I was seeking more attention from the audience since my works were hardly visible and often people would go without ever discovering a work unless I specified. I felt I could fill up the whole tree with such cut outs and explore scale, form and material. I did try a khaki colored rope, wire but then decided to use the fishing net wire.

During the process of creation, I wanted to create an animation, a stop motion video which formulated itself in the mind – (I visualized myself working with a tripod, placing it in front of these cut outs and moving them bit by bit and taking photographs of each movement and compiling it as a stop motion video) When I brought the tripod, I faced physical discomfort in working. I could not get anything right. The cut outs would not move the way I wanted them to move, the tripod was not easy to work with (I could not get the photos that I wanted and it took too long to change the height and angle, slowing down my process of creating the movie) and I lost interest in the making. I wanted the same flow of speed in creating, cutting the drawing in shape of a cut out, tying the fishnet wire, pasting the work (I had glue drops which were easy to paste on the back of the cut out without getting any glue on the hands) So eventually I could not create the animation and felt at ease while holding the camera in my hands to document the images.



CLOSE UP OF THE CUT OUTS IN A CLUSTER.

CONCLUSION

I wanted to do this... that and keep on extending these exercises, removing, tearing the cut outs, changing the scale, documenting, bringing in live animal, more audience, layering a route on the grass for the audience to follow, climbing into the tree and beyond. The mind kept on imagining new exercises. After few days I would see less of the cut outs pasted and more of the skin of the tree, the rich colors of the leaves, the shade, Water in the pond. It was more of the exercises which were in the mind, not fully executed, only imagined, tried partially, traces of what I could do or even what I had done but now removed. It was a ritual of coming, spending time and going back to the studio. It was a ritual, a habit to come and draw out thoughts, ideas and concepts. It was a way to perceive a space, a place by being mentally aware, which I felt was possible through engaging with the process of drawing.

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Drawing and Visualisation Research

DRAWING IN SPACE

Gagandeep Singh

Gagan5in@yahoo.com

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tracey@lboro.ac.uk

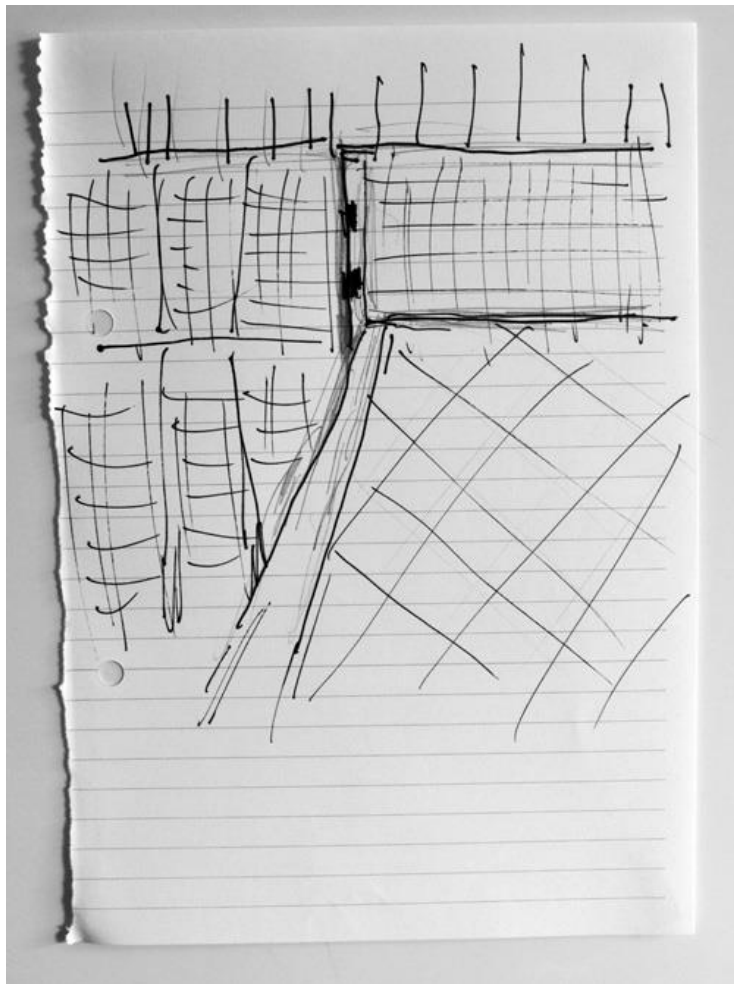
INTRODUCTION

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:

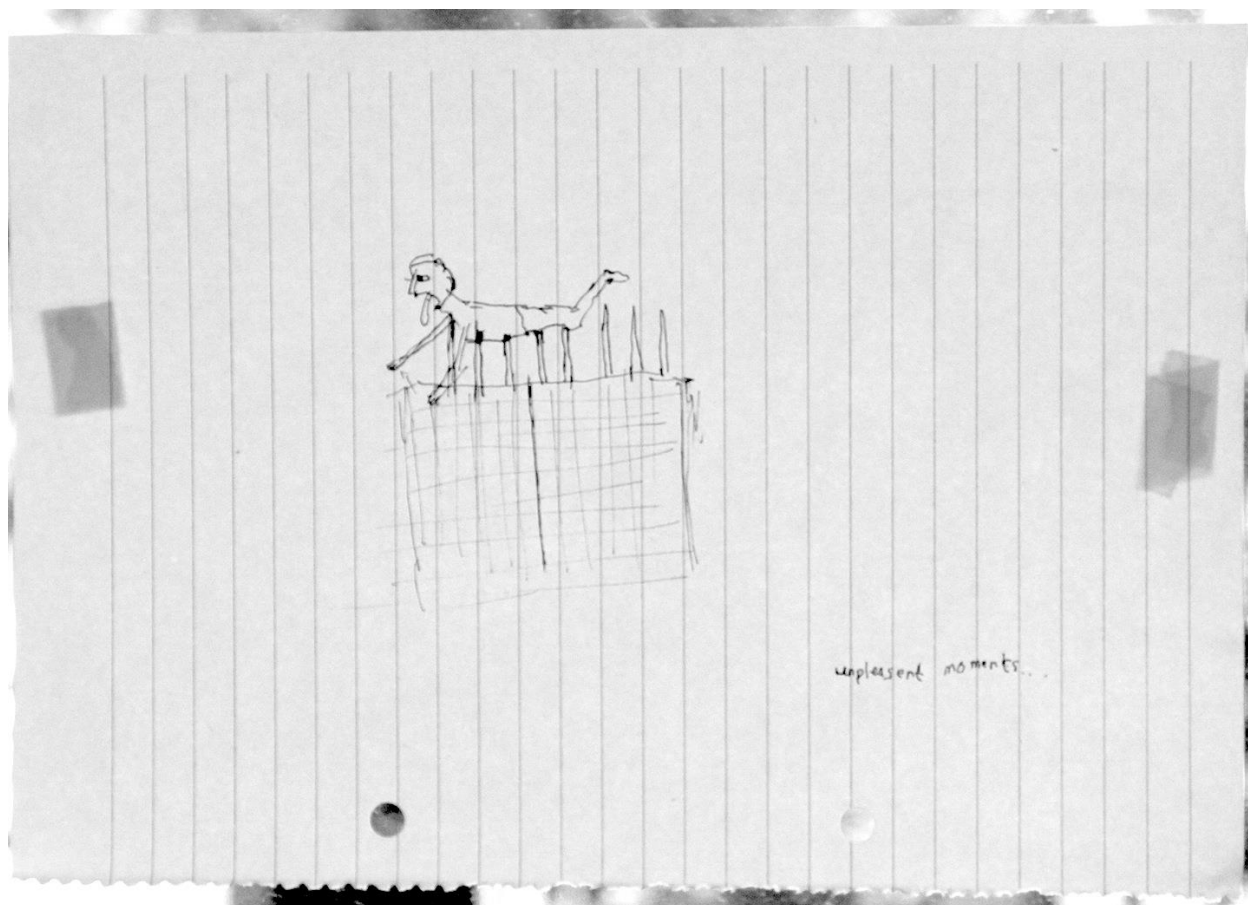
Knowledge in this objective sense is totally independent of anybody's claim to know; it is also independent of anybody's belief, or disposition to assert, or assert, or to act. Knowledge in the objective sense is Knowing without a knower; it is knowledge without a knowing subject. (Max Velmans)

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.

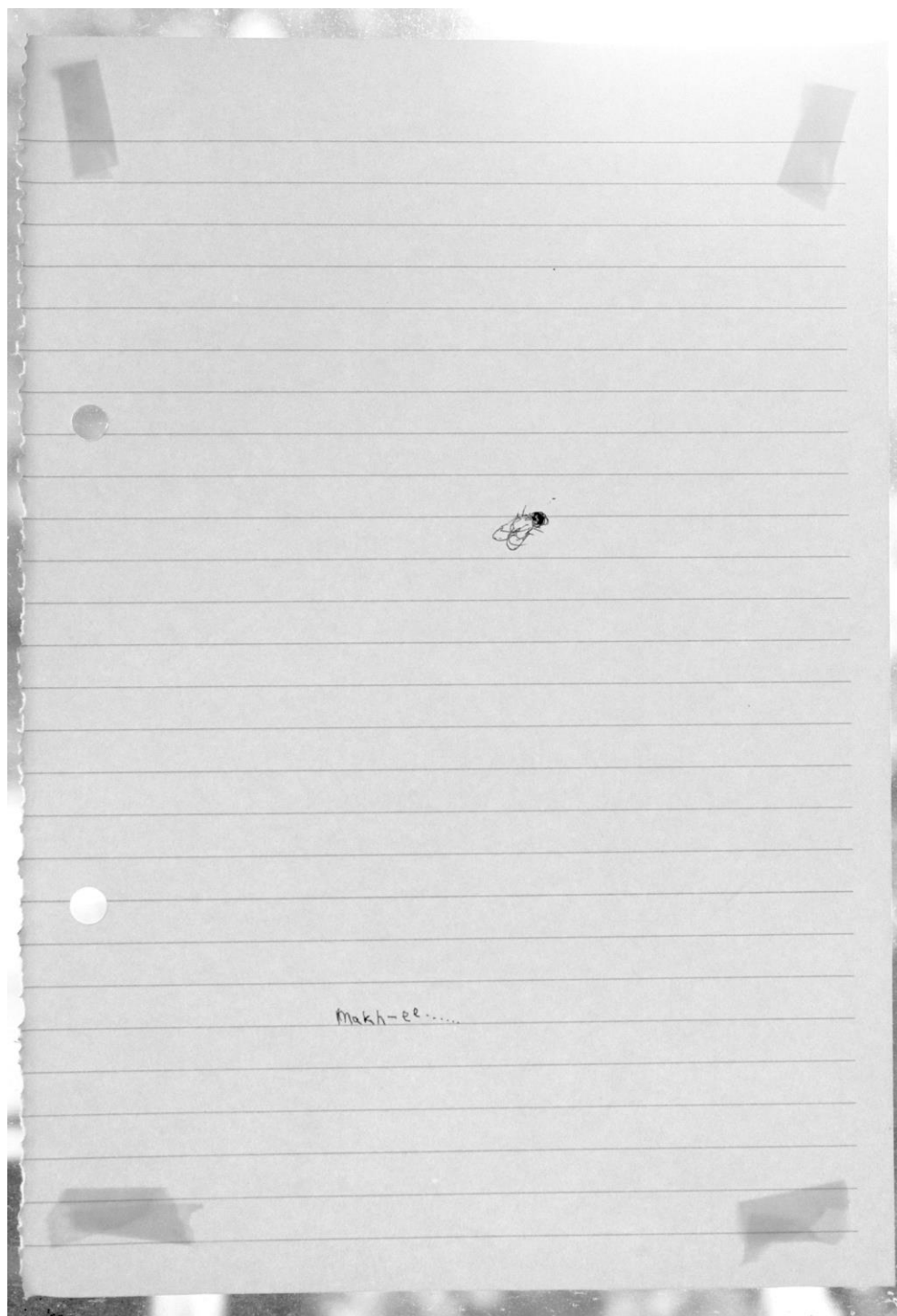


AN OBSERVATIONAL DRAWING

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.



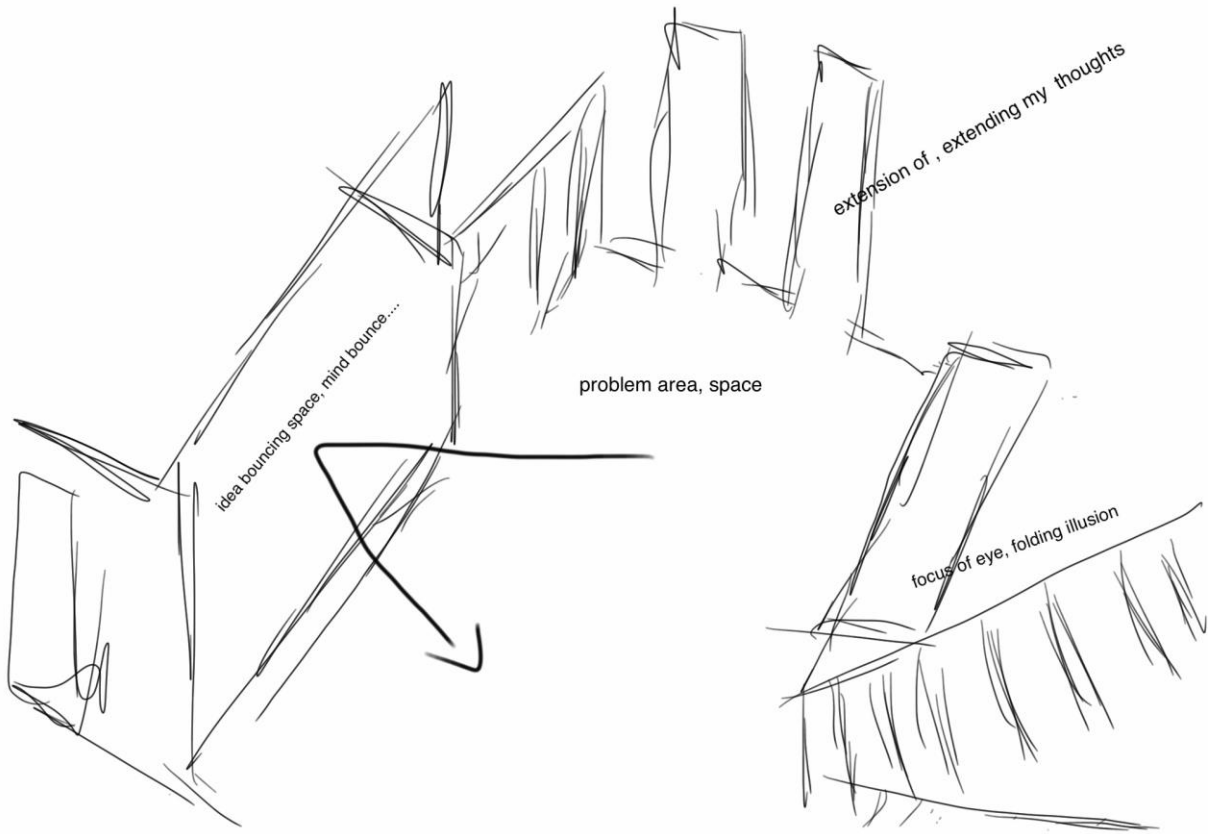
SEEING LINE

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.



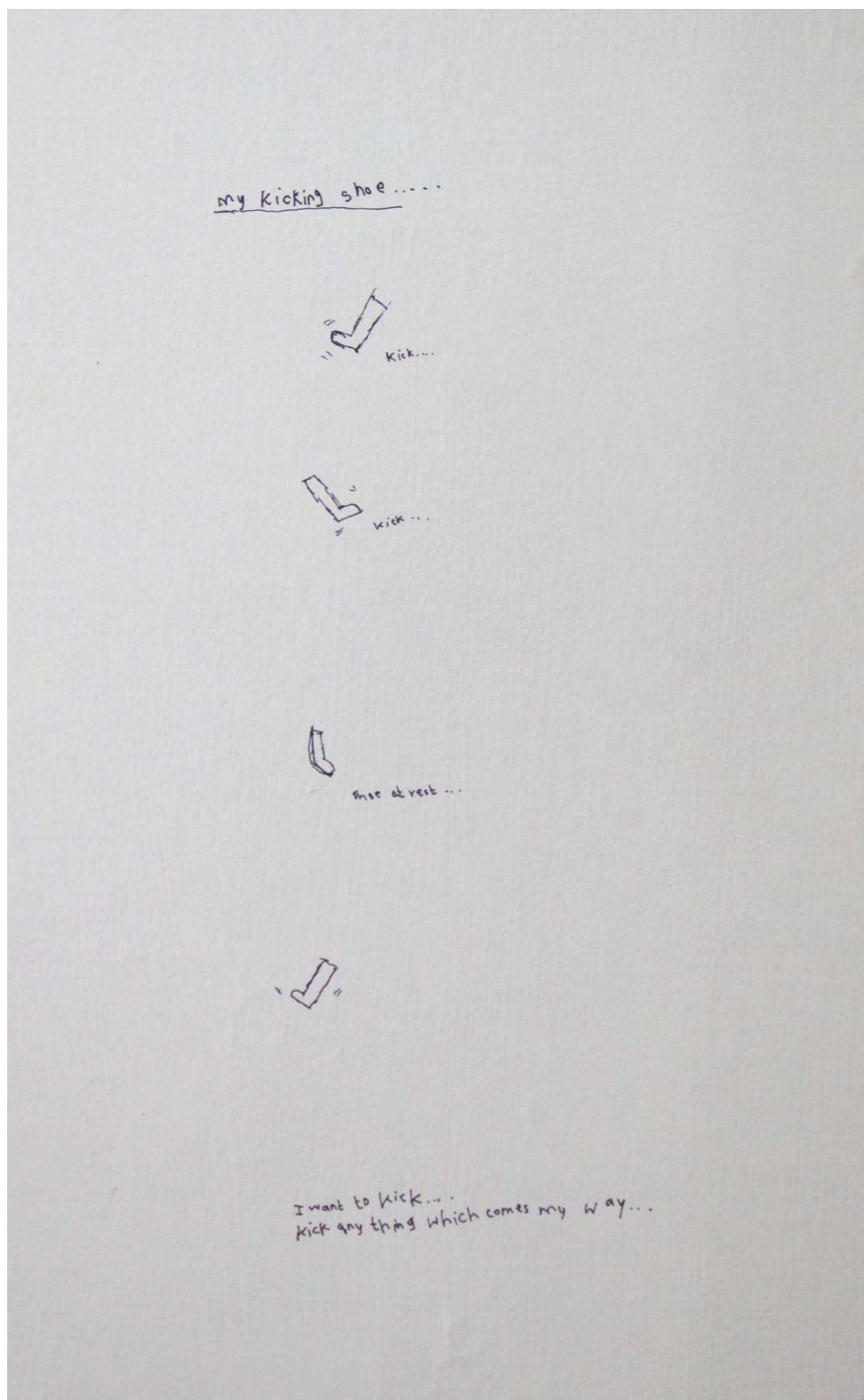
PLAYING WITH FORMS

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.



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'



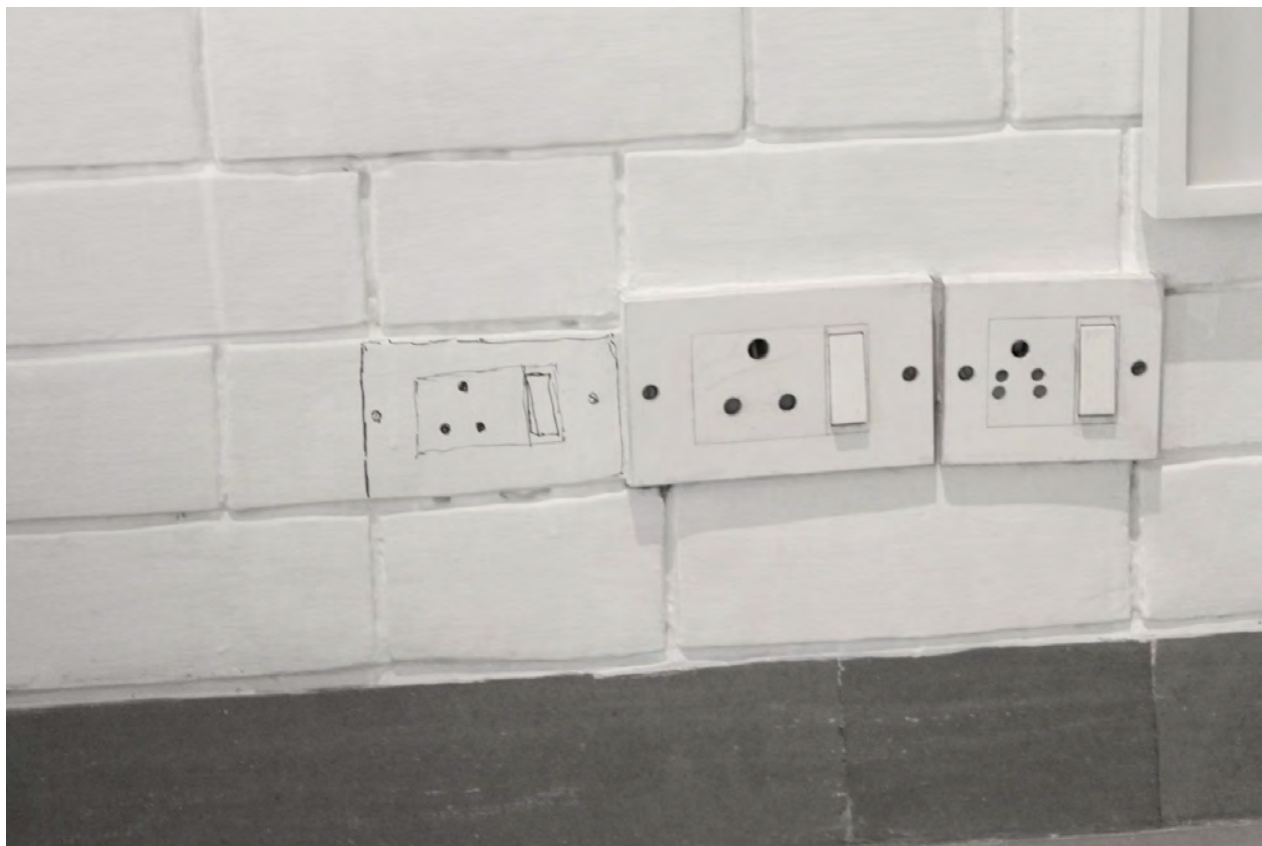
'TESTING'



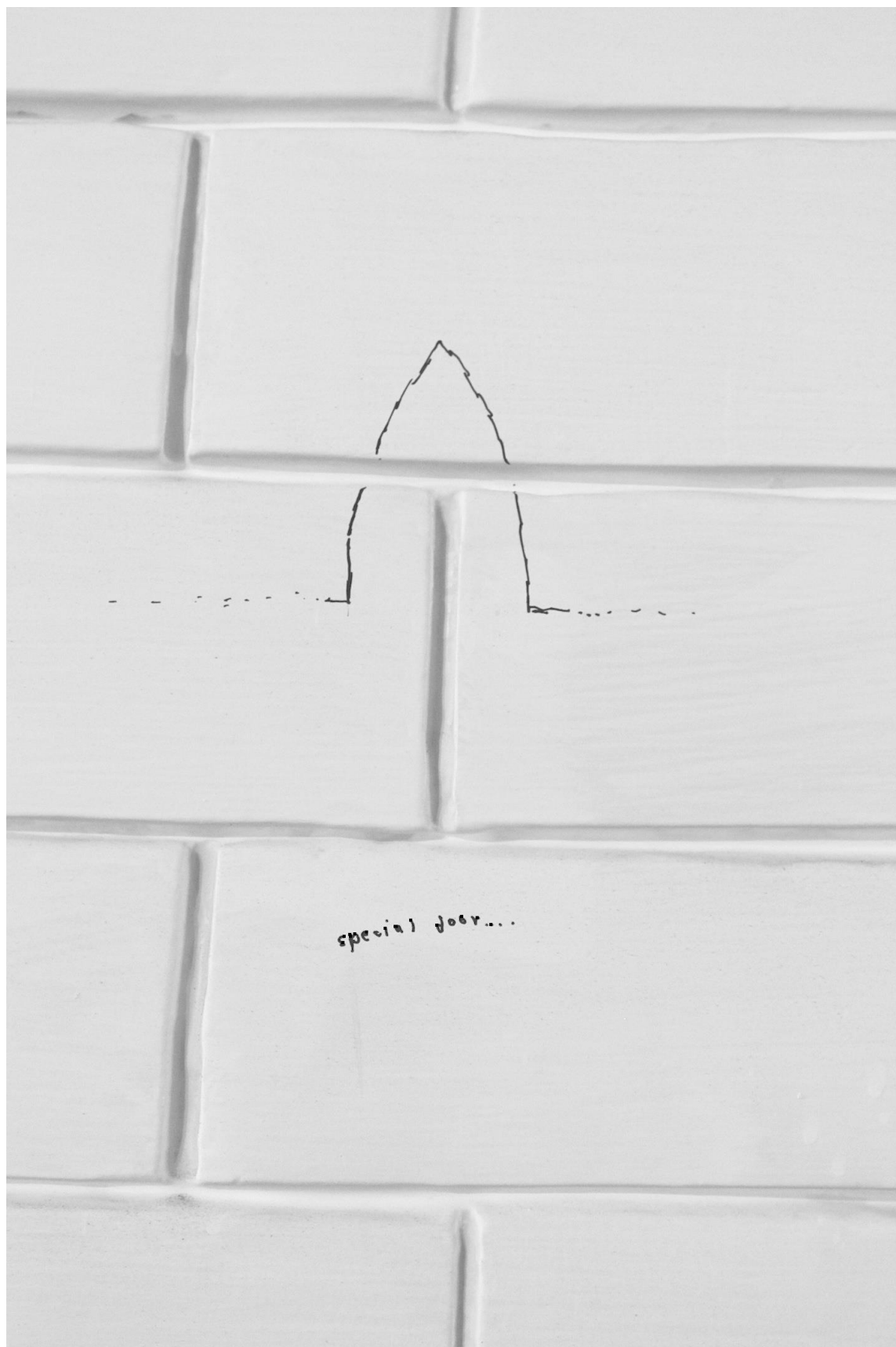
DRAWING ON THE WALL



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 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.

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tracey@lboro.ac.uk

SHOP DRAWINGS: THE IN-SITU DRAWING PRACTICES OF THE CITIZEN ARCHITECT

James Longfield ^a

^a School of Architecture, Planning and Landscape, Newcastle University, UK.
j.d.longfield@ncl.ac.uk

In this paper I will explore how the process of drawing in-situ can help to define and influence the particular practices of the citizen architect; the designer, whose approach to architecture is bound and influenced by their location of residence. My method of investigation will be through the presentation of a situated drawing of my own.

The site for the drawing is Byker in Newcastle upon Tyne, a location that holds a history of situated practice. During the redevelopment of the 1970s a group of architects, led by Ralph Erskine, lived and worked on site. Their experience, of an overlap of their professional and social commitment, provides the start point for my investigation. In 2011, attempting to learn from their approach, I took up residence in Byker.

The drawing situated is a Nolli plan of Byker, drawn directly onto my dining room table. In the drawing the personal and professional interweave, offering new insights into a particular approach to architectural practice, which I will draw out through the paper. I also argue that the representation of public and private spaces of the city, within the Nolli plan, reflect two positions of relating to the site based on the architect's citizenship within the site. Finally I propose that the situatedness of the drawing influences the architect's practices by reconnecting them to a phenomenological experience of site as well as to its social and political context.



IMAGE 1. LOCAL CHILDREN WITH RALPH ERSKINE IN HIS ON-SITE OFFICE IN BYKER, NEWCASTLE UPON TYNE (ERSKINE, 1977).

INTRODUCTION

The adult in image 1 is the architect Ralph Erskine surrounded by local school children in the office he set up on-site in the Byker estate in Newcastle upon Tyne during its redevelopment in the 1970s. The Byker redevelopment is Ralph Erskine's best-known project as well as his largest; its unique design and urban plan have ensured that it has been the subject of numerous articles, essays and critiques since its inception in the early 1970s. As well as its highly considered design the estate also contains memories of a forward thinking and alternative approach to architectural practice. With an office set up on site and a number of the architects living in the estate during the redevelopment, a situated form of practice emerged where the architect's professional and personal commitment to the project began to overlap and where they embraced their role as engaged citizens as well as paid professionals.

In 2011 I took up residence in a house in Byker, in order to learn from this approach and explore the practice of the 'citizen architect,' the designer, both bound and influenced by their location of residence. In this paper I argue that, through exploring alternative drawn expressions we can define alternative approaches to architectural practice, it is on this premise that this paper aims to describe the practice of the citizen architect, through the presentation of a specifically constructed drawing. I will articulate how this altered drawing

helps to define these practices, as well as have an influence on their expression. The drawing in question is a situated drawing, which is drawn onto my dining room table; in it the two lives of the practitioner are drawn together, and interweave, each informing the other. The siting of the drawing takes inspiration from the experience of the architects who lived and worked on site for the duration of the Byker redevelopment project of the 1970s, as well as a longer tradition of in-situ drawing practices within architecture, in order to root this exploration further within the site of the drawing's construction. The drawing itself, a Nolli plan of the Byker redevelopment, explores the public/private relationship of spaces within Byker and in doing so it offers an altered perspective on these spaces. However at the same time the Nolli plan represents two facets of the citizen architect's work, private retreat, and public engagement, which develop from their citizenship in relation to the locality within which they work.

THE BYKER REDEVELOPMENT

The Byker redevelopment in Newcastle upon Tyne is visually distinct, and is most easily identified by the Byker Wall, a mid-rise protective perimeter block rising to a maximum of 12 floors. Reminiscent of Hadrian's Roman wall that once ran through Newcastle, the Byker Wall snakes up the hill for a mile enclosing the northern edge of the estate, creating a landmark visible across the city. The northern facade is a hard external shell of boldly patterned brickwork, which is punctuated only by tiny windows and small gateways allowing access through. This barrier shelters the remaining 80 percent of the housing (Egelius; 1990, pg.154) from prevailing north easterly winds and noise from adjacent transport infrastructure. The experience of passing through one of the openings in the wall is akin to touching down in a foreign country, where one's sense of the familiar is lifted for a time, this feeling may be due to the fact that Erskine worked for the majority of his career in Sweden where he developed a distinctly Scandinavian architectural idiom. In a complete reversal of the hard exterior, the southern elevation of the Wall takes on a remarkably different expression, opening up to the sun and views of the Tyne valley, with brightly coloured timber access decks and large windows onto living rooms and bedrooms.

Most distinctive is the estate's urban plan, which was heavily inspired by the informal and non-hierarchical layouts of Swedish medieval towns (Erskine, 1997), influenced by the 'townscape' theories of Gordon Cullen with whom Erskine studied. The result is a varied visual and spatial experience as the low-rise family housing behind the wall steps down the slope towards the river Tyne. The relationship of the housing to public space is rich; small groups of houses frame semi-private outdoor spaces and these groups are offset from one another creating a myriad of spaces in-between, some intimate with built in furniture, others wide open to encourage play, each unfolding after the next, restricting and controlling your view as you walk. The experience is supported by the exclusion of the majority of cars to the perimeter, which gives the pedestrian priority and in turn encourages

a sense of ease in occupying the public spaces. Both the access decks of the wall and the public spaces of the estate provide spaces of encounter where unplanned meetings between residents regularly occur, developing a strong sense of sociability in sharp contrast to the paucity of public space found in many suburban developments.



CLOCKWISE FROM TOP LEFT: IMAGE 2. NORTH FACING ELEVATION OF BYKER WALL, THE RED BOXES ARE KITCHEN VENT UNITS, IMAGE 3. HOUSING ON ST MICHAELS MOUNT, IMAGE 4. SOUTH FACING ELEVATION OF BYKER WALL, THE TIMBER ACCESS DECKS ARE OPEN TO THE ELEMENTS.

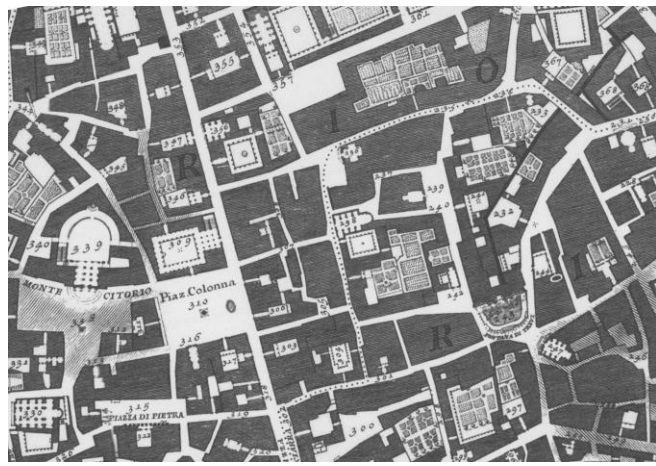
Uniquely for an English housing project 64 'hobby rooms' have been woven into this varied urban plan. Few of the new residents had spare rooms in their homes in which to undertake their hobbies (Tillotson, 2012), so the hobby rooms were intended to provide space for personal and collective hobbies. In their early days they hosted some remarkably varied activity; a mice club was run by some young lads in one, whilst a replica of Tutankhamun's mask, now on display in a local museum, was built in another. A magazine charting the redevelopment from a residents' perspective used a hobby room its base, and others hosted photography, pottery and sewing clubs. Initially intended to be managed by residents, a lack of clear ownership boundaries have resulted in their effective privatisation by the local council. The result is that, despite their colourful past, the majority of hobby rooms lie vacant, underused or simply used as an overspill for home storage, and a few have even been taken over as extra bedrooms by the neighbouring homes. My ongoing work in Byker is based around exploring the form and occupation of these hobby rooms, which has led me to explore the possibility of alternative manifestations of hobby space. I

have attempted to explore the hobby rooms through my situated drawing, as a way to examine what they stand for.



CLOCKWISE FROM TOP LEFT: IMAGE 5. HOBBY ROOMS FACING NORTH HELP INSULATE THE ADJACENT HOUSES, IMAGE 6. A HOBBY ROOM USED FOR A PHOTOGRAPHIC WORKSHOP, IMAGE 7. SPIRES LANE HOBBY ROOM, NOW USED FOR MEETINGS OF THE RESIDENTS ASSOCIATION, IMAGE 8. A VANDALISED HOBBY ROOM.

The situated drawing, shown in image 9, is a Nolli plan, which traces the built form of Byker's urban plan, mapping the location of the hobby rooms. It is an exploration of the idea of public space as a form of hobby room and the interrelation between these two kinds of space. The plan is modelled on the plan of Rome drawn in 1748 by Giambattista Nolli (Tice and Steiner, 2005). Nolli's plan is a figure-ground plan of the city comparing built and unbuilt space with buildings etched in black. What made it different from a conventional figure-ground plan, however, was that Nolli drew the floor plans of enclosed public buildings in order to represent them as part of a continuum of internal and external civic space within the city. In my plan, the floor plans of the hobby rooms, as well as buildings that could be considered as supporting hobby activity, such as the climbing wall in the old swimming baths, St Michael's Allotments and the bowling green, are drawn in order to challenge the perception of the hobby rooms as private closed spaces, and to begin to consider public space as an extension of the hobby rooms hosting informal and productive activity in multiple spaces across Byker.



TOP: IMAGE 9. THE COMPLETED NOLLI MAP OF THE ESTATE DRAWN ONTO MY DINING ROOM TABLE. LEFT: IMAGE 10. GIAMBATTISTA NOLLI'S ORIGINAL PLAN OF ROME, RIGHT: IMAGE 11. A CLOSE UP OF A SECTION OF NOLLI'S PLAN (TICE AND STEINER, 2005).

SITUATED PRACTICE WITHIN BYKER

The Byker redevelopment was among the last of the large social housing projects built under the auspices of the Welfare State, designed to replace the arguably ailing stock of workers' housing, designated by the local council as a slum. In the early 1960s, the charismatic and now infamous labour politician T.Dan Smith initiated a rolling programme of redevelopment of those areas of the city then suffering from overcrowding and unsanitary housing conditions. Under this programme, Byker was earmarked for

redevelopment. However, before such proposals could be realised, conservative politician Arthur Grey was voted leader of the council in 1967. Grey was keen to be seen to support emerging ideas of resident participation within planning, so, in 1968 he commissioned Ralph Erskine to undertake the design of the redevelopment, based on his strong track record of supporting participatory practices in his work designing housing in Sweden. Erskine (1977, pg. 74) was particularly keen to create a situation where the community was able to express its needs, desires and feelings as a part of the planning process. Central to achieving this aim was the establishment of an on-site office where the architects worked for the duration of the project. Erskine took over a former undertaker's shop in collaboration with local architect Vernon Gracie, who moved into the flat above the shop with his wife (Towers, 1995, pg.51). Malpass (1979, pg.967) claimed that 'the office represented an unusually thorough attempt by architects to immerse themselves in the culture of a particular set of clients', while Colin Amery (1974, pg.361), in his article for the *Architectural Review*, likened the office to a GP's surgery, operating an open door policy for residents to casually drop-in and express their needs, some of which could be resolved by the architects while others were referred on to the relevant agency.



LEFT: IMAGE 12. AERIAL PHOTOGRAPH SHOWING PHASED DEMOLITION AND REBUILDING, RIGHT: IMAGE 13. THE COMPLETED WALL FACING THE AS YET UNDEMOLISHED TERRACED HOUSING. (EGELIUS, 1990).

The architects were not the only situated practitioners working on the estate during the 1970s. In 1969 Finnish photographer Sirkka-Liisa Konttinen moved from London to Byker to document the lives of the working class community. Her work provides a very different perspective on the redevelopment. Upon her arrival Sirkka-Liisa took up residence in one of the terraced Tyneside flats, living there for 7 years, before it too was demolished to make way for the new housing. During her stay Sirkka-Liisa captured the impact of the demolition and redevelopment physically and on the social fabric of the estate. In 1983 she published *Byker*, a photographic account of her time there, and in it recalls her feeling of becoming at home in the community and in turn being accepted by it; 'One way or another I had grown to be a part of my street, and the community. It had been my first own home, and a real home for me... My final, and most treasured, compliment arrived in the post, months after I had moved away. It read: "Not only did you immortalise Byker, and its many famous characters - You were one of them"' (Konttinen, 1985, pg.9).



TWO PHOTOGRAPHS OF THE OLD BYKER ESTATE TAKEN BY SIRKKA-LIISA KONTTINEN DURING HER TIME AS A RESIDENT (KONTTINEN, 1985). LEFT: IMAGE 14. KENDAL STREET IN SNOW, RIGHT: IMAGE 15. CLYDESDALE ROAD.

For both the architects working in Byker, and Sirkka-Liisa Konttinen, their position as residents, or citizens of Byker, became inseparable from their professional practices. The situatedness of their practice with regards to location and participation in the social life of the community influenced the very expression of those practices. Their approach points towards an alternative form of practice that operates in the overlap between the architect's social position as a citizen and their professional identity as a practitioner, as called for by Daniel Mallo and Armelle Tardiveau (2010, pg.9);

'The architect and urban designer can no longer afford to be just or merely a service provider, he/she is also an individual engaged in society - i.e. a citizen.'

The concept of a citizen architect offers us a context and a method to imbue architectural practice with an awareness of social issues through direct personal engagement. It is an approach that begins with the personal; as articulated in David Harvey's argument that any desire to initiate social change demands a personal response;

'Through changing our world we change ourselves. How, then, can any of us talk about social change without at the same time being prepared, both mentally and physically, to change ourselves?' (2000, pg.234).

The citizen architect is one who walks the line between being change and being changed; as practitioners they explore tools that contribute to the creation of their professional identity within a particular social context. However their tools also reflect their situation, developed through social interaction with users, clients and sites. Whilst the situatedness of the citizen architect affects the entirety of their approach, I will focus specifically on its implications for their drawing practices through my own situated drawing. The form that this drawing takes is as important as the information contained within it, as it represents and defines the approach of the citizen architect, as well as informing and altering their practice.

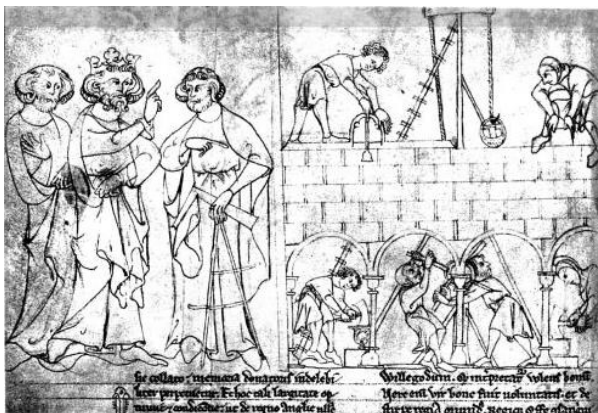
The practice of architecture is inextricably linked with that of drawing, so much so that the origins of the profession are marked by the emergence of its drawing practices. In his

paper on researching through drawing, Jonathan Hill (2006, pg.330) considers the architect and the drawing to be intertwined, 'the architect and the drawing are twins. Independent they are representative of the same idea,' he claims. To explore alternative architectural practices therefore involves exploring alternative drawn expressions. In her investigation of the unintentional marks of technical drawing Justine Clark (1996, pg.5) expresses the view that by exploring the drawing we can speculate on practice itself, 'to attend to such marks... is to consider different ways of looking, different approaches to drawing, and by extension to architecture.'

THE DINING TABLE DRAWING

Nolli engraved his plan onto 12 individual copper plates with a combined size of 176 x 208cm (Tice and Steiner, 2005). My Nolli plan of the Byker redevelopment has been drawn directly onto my dining room table, which was prepared by sanding and varnishing. The drawing has been made with the most 'architectural' of tools; Rotring technical pens, filled with white ink. Once dried, the ink is effectively permanent, any effort to remove it is very awkward, and this immediately situates the drawing. Both its immobility as a drawing, and its primary function as my dining table, render the drawing place-bound, unlike a sheet of paper. This means that not only does it have to be drawn on site it has to be read on site, forcing observers to engage with the site of its production.

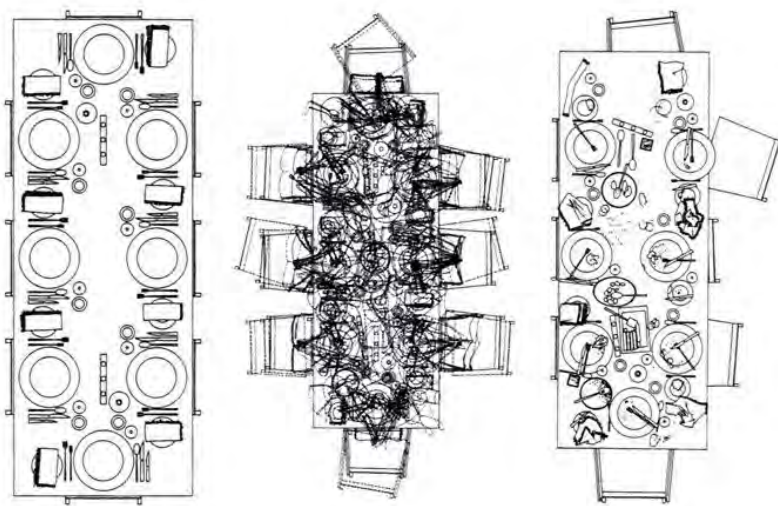
In the process of drawing, the architect is forced to engage with the realities of the site, the people who inhabit it, their patterns of life. Though rare now, this process of site-rooted drawing has a long culture within architecture. Today the scaled drawing is the architect's main communication tool, and in many ways their main direct output, as they are not responsible for the actual construction of their designs. However, architectural drawing can trace its emergence back to direct site-based practices. Paul Emmons (2005) describes how the form of scale drawing that we employ today originated in the Renaissance when architects started to move away from site as they became increasingly equipped to articulate their designs on paper.



LEFT: IMAGE 16 AND RIGHT: IMAGE 17. PACING THE SITE WITH DIVIDERS.

Their initial drawing practices were an interpretation of the pre-Renaissance process of pacing a site, where knotted ropes would be pegged out as a rudimentary 1:1 drawing of the planned building. These new, scaled drawings contained a scale bar representative of a fixed length of knotted rope and measurements were taken on the drawing by pacing its surface with a set of dividers. This practice was used right up until the end of the nineteenth century when the technique of using a scale rule to measure directly onto the paper started to replace the use of dividers. Clare Cardinal-Pett (1996) also describes the site-located medieval process of detailing, done in so-called tracing houses. The tracing house was the first structure built at a cathedral site and it protected a plaster floor into which designers inscribed and reworked detail templates. New layers of plaster were cast over mistakes and revisions in the design. In the twentieth century this practice was echoed in the work of architect Carlo Scarpa, who pasted his drawings to his drawing board and glued new paper over mistakes and details that he wanted to alter before redrawing them.

The choice of inscribing the drawing on my dining room table is inspired by the work of Sarah Wigglesworth and Jeremy Till at their self-built home and office at 9/10 Stock Orchard Street. Their house embodies an exploration of combining living and work, and the resulting impact on the uncertain personal identities associated with these two states. The building has been laid out on an L-shaped plan with the dining room at the junction between the two wings. It is a point around which the dual functions of living and working revolve and where these two programmes overlap. Within the dining room, a large table manifests the collision and overlap of these two aspects of their lives. During the day the table operates as a conference table and during the evening as a dining table. However, remnants of the rituals of life and practice linger on the table at the wrong time bringing domesticity to meetings and work concerns into the home. There are clear parallels to be drawn between Wigglesworth and Till's exploration of living and working and the approach of the citizen architect whose approach to work and position of residence are interlinked.



LEFT: IMAGE 18. THE DINING TABLE BY JEREMY TILL AND SARAH WIGGLESWORTH (WIGGLESWORTH, 2011), RIGHT: IMAGE 19. THE DRAWING IN MY DINING ROOM.

Till and Wigglesworth (2011) used a key drawing of their dining table surface, pre-, during- and post-meal to inform the eventual layout of their building plan. Like them, my own dining table drawing aims to use the table as a representative tool to articulate certain aspects of the practices of the citizen architect. With this drawing in mind, my drawing process has been recorded with a camera mounted directly above the table. I have intermittently taken photos not only of the drawing developing but also of the social activities that occur around the table such as meals and conversations. In these images the personal and professional overlap; the life of the architect and the drawing become interwoven; the experience of living and relating socially inform and influence the professional response of drawing, and with it, building.

The position of the dining table geographically, representative of my position of residence in Byker, is drawn at the centre of the plan on the table itself. This orientating of the plan around my own location is intended to reflect an early definition of the term citizen, derived from the Anglo-French *citezein*, simply meaning ‘inhabitant of a city’ (Harper, 2012). The origins of the term imply no more than a state of residence. It is this basic understanding that forms the centre-point of my definition of the citizen architect, which is that their practice is situated, centred on their place of residence.



LEFT: IMAGE 20, MIDDLE: IMAGE 21 AND RIGHT: IMAGE 22. CLOSE UP PHOTOGRAPHS OF THE TABLE DRAWING.

Having started the drawing at the centre I worked out from my position, drawing surrounding buildings at an ever-increasing distance. This process of drawing reflects my own knowledge, incomplete, yet growing, based on my place of residence, of the site of my operation. The connection between my position and the construction of the drawing acknowledges that, as professionals, our perspective is influenced by the position we establish for ourselves. The drawing reveals a relationship between the operation of the practitioner and the site of their work, one that is not neutral but dependent, reflecting the inter-relation between location and knowledge that Jane Rendell (2006, pg.256) identifies when she claims ‘where I am makes a difference to who I can be and what I know.’ The growth of the drawing has been recorded by running stills of the process together as a time-lapse film, a filmstrip of which can be seen in image 23. The citizen architect is one who recognises that their knowledge of the spatial social, and political realities of their site of operation is not uniform but allows the potential for this knowledge to grow over time and through continued immersion in the site.

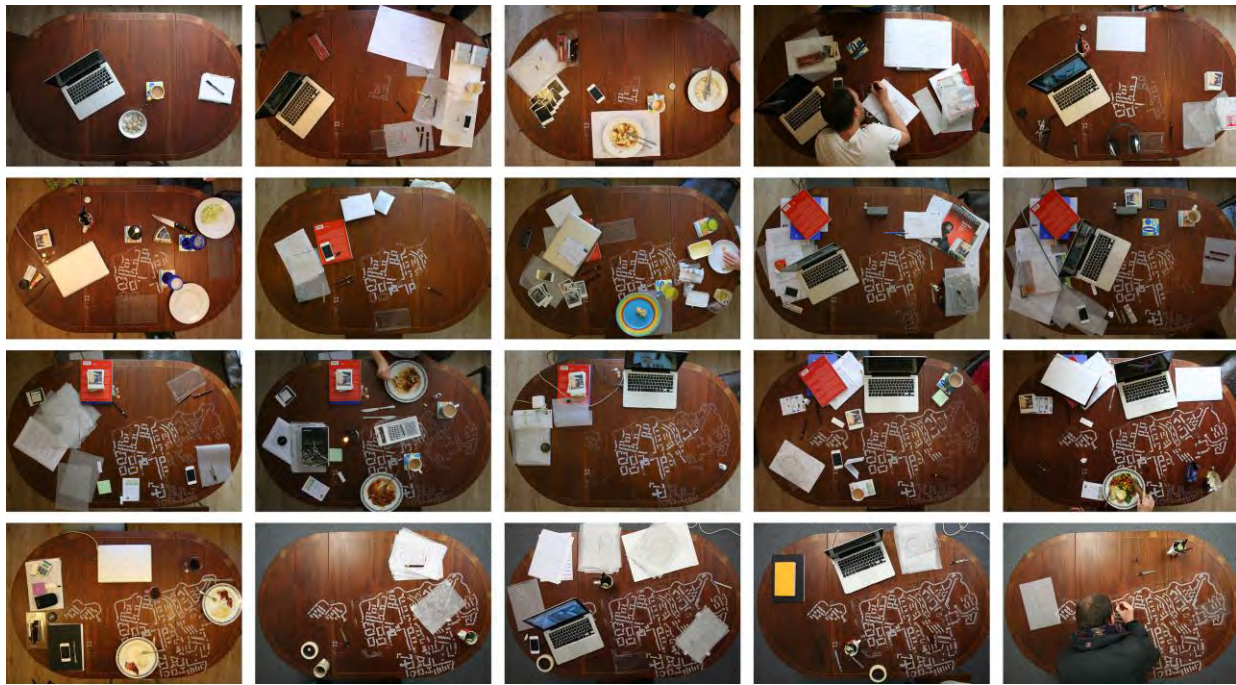


IMAGE 23. A FILMSTRIP OF IMAGES SHOWING THE DEVELOPMENT OF THE TABLE DRAWING FROM START TO FINISH.

The compositional photograph in image 24, helps to further illustrate this point. A number of photographs of the table, taken from above, have been overlaid and given a degree of transparency. The result is a variation to the intensity of the drawn content, areas of higher intensity, closer to the centre, reflect a greater familiarity with the site; this intensity diminishes the further from the centre of the drawing, or the further from my position, you go.



IMAGE 24. COMPOSITIONAL IMAGE OF THE TABLE DRAWING IN DEVELOPMENT.

Being an architectural site drawing, the plan is drawn to a scale - of 1:1000 - however this presents a problem in comparison to a conventional drawing. Though there are standard scales for an architectural drawing, site plans are usually drawn at 1:1000 or 1:500, while building plans tend to be drawn at 1:100 or 1:50, and details drawn at 1:10 or 1:5, the choice of scale is often a negotiation between the information being represented and the size of the paper that will hold the drawing (Ching, 2003, pg. 52). If a site being represented at 1:500 will not fit onto the designated paper the architect may choose to present the drawing at 1:1000 instead. Having selected a scale to suit the paper an architect will then proceed to layout the site plan centrally on the drawing sheet. This process of centralising and rationalising the site plan gives the architect the illusion of control through an unbiased view of the entire site. This process fails to recognise the gaps, the black spots, in our vision, whether they are spatial or political. For my drawing however, with the centre already set, the remainder of the drawing progresses outwards with the result that areas literally fall off the drawing, sites beyond my vision and awareness which remind me of my partial perspective on the site.

The process of overlapping the experience of living with the process of drawing further affects the perspective of the architect, which I propose affects the expression of their designs. By drawing in-situ, the architect develops a phenomenological connection to the site of their operation, which aids the process of imagining and visualising alternative futures for that site. Returning to Emmons' explanation of historical site-based drawing practices, he argues that by tracing the development of the architectural drawing from site-based activity to today's virtual representation in CAD, we can chart an increasing disconnection of the architect from a bodily engagement with site. Though removed from site, early drawing practices continued to evoke site practices and, in doing so, maintained an understanding of the connection between body and site (Emmons, 2011). Today with our use of CAD, drawings are created without reference to a specific scale, and are further divorced from an understanding of site. In charting this divide, Emmons (2005, pg.232) argues that the architect has increasingly lost the 'empathetic bodily projection that is critical to imagining a future edifice.' Marco Frascari (2011, pg.5) too argues that 'architecture itself is not disembodied, but arises from the coalescing of our brain and bodily experiences.' He continues, claiming that 'the very structure of our thinking comes from the embodiment that takes place in architecture.' It is clear that we do not experience space in the purely Cartesian way that is reserved for the building process but rather from sensual experience, which begins with the interaction of body and built environment. Pallasmaa (2005, pg.40) declares 'I confront the city with my body; my legs measure the length of the arcade and the width of the square... I experience myself in the city, and the city exists through my embodied experience.' Our ability to imagine architecture, buildings and spaces is aided by our own bodily experience of the world, our memories of scale, touch, temperature, sound, etc, if we lose touch with the scale of our body in relation to site then it impairs our ability to imagine and design for the future habitation of users. Through

drawing in-situ, architects can restore this direct engagement with the spatial and material qualities of site, as well as provide alternative perspectives on the site of their work, which in turn influence the expression of their designs.

Further I propose that as well as being situated in, the citizen architects practices are also bounded by their place of residence. This limiting reflects the definition of a citizen, a 'member of a state, nation or any other political community' (Collins, 2013). A person is not only a citizen, they are a citizen of a particular place, so too with the citizen architect. In the case of my own practice the dining table drawing establishes these boundaries as it grows outwards. The boundaries are subjective, self-defined and influenced by my position as a resident as well my professional position.

Kymlicka and Norman (1994) argue that there are two key aspects to the concept of citizenship, the first is that of citizenship-as-legal-status which is concerned with an individuals status with regards to their legal membership of a particular political community, it is primarily concerned with the rights of the individual where there is no obligation to participate in public life, but remains largely autonomous beyond the contribution of taxes and their duty to the law. Heater (1999) argues that the primary criticism of a legal definition of citizenship is that it reduces citizenship to a position of personal passivity. The drawing as an individual, situated, phenomenon represents the individual position of the citizen architect as associated with a particular geographic location. The concept of limiting ones practice to a single location flies in the face of commercial sense, as the architect is accepting a dramatic reduction in the scope for potential projects. However instead of being conceived as a purely commercial venture, I propose that it is possible to see work of the citizen architect as a specific way of contributing socially, and through doing so, discharging the social responsibilities of a citizen that form the second aspect of citizenship. This other aspect that Kymlicka and Norman (1994) identify is that of citizenship-as-desirable-activity, which emphasises the duties of the citizen and relies on a sense of moral obligation felt by the citizen to discharge these responsibilities through participation, the status of the citizen is defined by the extent of their contribution to and participation within a particular community. It is within the scope of this second understanding of citizenship that Henri Lefebvre's concept of the citizen's right to the city is expressed. For Lefebvre, the right to the city is not a right to be supplied by the state, instead it is perceived as a creative act where citizens are active in shaping the city to their needs and desires; 'it is the right to participate in the perpetual creative transformation of the city which thus becomes the ephemeral city, the perpetual oeuvre of its inhabitants' (Stickells, 2011, pg.215). The city then is seen in a state of flux where each inhabitant contributes towards its continual change. The inhabitant is empowered to this end instead of powerlessly waiting for state or private institutions to enact changes. Teddy Cruz (2011) also emphasises the creativity of citizenship: 'Citizenship is less a matter of belonging to the nation state and owning the papers that allow you to belong to this private club, and more an opportunity for a creative

reorganisation of protocols to produce new spaces in the city.’ As an inhabitant, the citizen architect is uniquely positioned to participate in the creation of the ongoing ‘ouvre’ of the city, by contributing their skills and abilities in visualising and realising alternative visions of how the city operates whilst working alongside other citizens.

FROM PRIVATE TO PUBLIC

What the Nolli plan articulates, in spatial terms, is a distinction between two states of being within the city, in private or in public. Admittedly this is a rather crude analysis as it fails to acknowledge the grading of semi-public and semi-private spaces in between, however it reflects the two contrasting views on the nature of citizenship, that is of the citizens status within the city, either as a private and largely passive position or a public and active role. As with our level of privacy these two states are not mutually exclusive but overlap and interweave. Up until this point in the process the dining table drawing had remained a situated yet private endeavour, one, which is influenced my own perception of the estate, yet accessible only to those who entered my home. In this position it only articulates one aspect of the citizen architect’s citizenship. The situated drawing could be critiqued as an attempt to place the architect at the centre of operations, an attempt to promote the privileged perspective of the architect in the face of an erosion of their social and expert position, an effort to restore ‘the good old days’ when the architect’s power as an expert was largely unaccountable, when users, clients, builders and other consultants had to see it the architect’s way. This, however, is not the intention, and what the table represents is a reversal of the usual participatory process. When we consider participation within architecture it is primarily in reference to non-experts, or non-architects, those outside of the institution, participating in the formal process of architectural production, rather than an expectation of the architect participating in the social or political life of a place.

I was keen to alter the drawing process in some way on order to move it towards being a more public activity. At the end of 2012 a refurbished shop within Byker became available as a studio, shared with a community oral history project with which I volunteer a day a week. I saw here an opportunity for the drawing to become a public activity, more closely connected to the public practices of Erskine and his team in their shop/office, whilst at the same time shifting my drawing from an individual practice to one that was undertaken in view of other residents, reflecting the shift from citizenship as an individual position towards a participatory activity within the public sphere. Having completed the Nolli map of Byker in my own home, I moved the dining table down to the shop in order to continue my work on it.



LEFT: IMAGE 25. LOCAL CHILDREN WORKING WITH ME IN MY ON-SITE IN A SHOP/STUDIO AT RABY CROSS IN BYKER.
RIGHT: IMAGE 26. THE DINING TABLE DRAWING IN THE SHOP/STUDIO.

While the drawing inscribed onto the table is a record of the physical characteristics of redevelopment, public space and hobby rooms, it is limited to expressing the site as a spatial phenomenon. However, Chiles and Butterworth argue that the normative architectural definition of site, as the physical location for a building, is insufficient to describe the varying influences, social relationships and limitations that define a site. Rather, they propose, through their experience of designing and constructing their own homes, an expanded understanding of site where ‘multiple and layered accumulations of physical locations, relationships, bodies and texts compound into what we define as our architectural field of operation’ (Chiles and Butterworth, 2011). The second element of my situated drawing seeks to incorporate an aspect of these social relationships by layering them over the spatial qualities of the redevelopment, this layer is conceived as a tablecloth that has a map of hobby activity, undertaken by residents past and present, stitched into it. Visitors to the shop are asked about their hobby activities within Byker, these are then added onto the tablecloth as an ever-expanding record. The intention was that, when laid over the table, the map of activity would compliment and inform the spatial exploration of hobby spaces on the estate. This did not wholly work as I had hoped, with the white fabric being too opaque to read white ink of the drawing through. However, as a representation of the social connectedness of the citizen architect it reveals a particular approach. I started the map with my own hobby, from which it continues to expand as I build relationships with more residents, who in turn put me in touch with others who practice a hobby. Here, the knowledge of the architect can be seen to increase through continued engagement with other citizens. The tablecloth articulates the social position of the citizen architect as a node within a wide set of relationships; a co-producer and consumer of the city with other citizens. The architect is seen as one citizen amongst many.



LEFT: IMAGE 27. HOBBIES MAPPED ONTO A TABLECLOTH. RIGHT: IMAGE 28. FILMSTRIP OF TABLECLOTH CREATION.

While the dining table drawing aims to re-establish the physical connection between the architect and site that, it has been claimed, was lost with the shift of drawing practices away from site, the tablecloth articulates the change in the social position of the architect that occurs through their re-connection to site. Jonathan Hill (2006, pg.330) argues that the move away from site fundamentally altered the social position of the architect; instead of being part of a team of anonymous craftsmen, the architect became an artistic intellectual working at a distance from the realities of the construction site. Increasingly voices from within the discipline of architecture have expressed the need for architecture to reconnect with the social and political contexts of their work (Till, 2009; Bell, 2003; Gámez and Rogers, 2008). This is another area where drawing in-situ alters the practices of the citizen architect. Through the process of situating their drawing practices, the citizen architect cannot help but engage with social and political realities of site. This outcome is a result of both the drawing process itself as well as the extended time that one spends on site through that process. It was certainly the experience of the architects who worked with Erskine in the site office on the redevelopment of Byker. Mike Drage (2013) recalls that the architects' sense of social engagement meant that they increasingly stepped beyond their professional remit, resulting in them contributing socially through such actions as building an experimental playground for local children outside the office with the help of the children and some of their parents, as well as securing plants for residents' gardens through the landscaping contract. Caroline Gracie (1976, pg.2) noted that their position on site allowed them to tailor their programme to 'alleviate social distress', particularly in the cases of certain individuals who were struggling with conditions brought about due to the

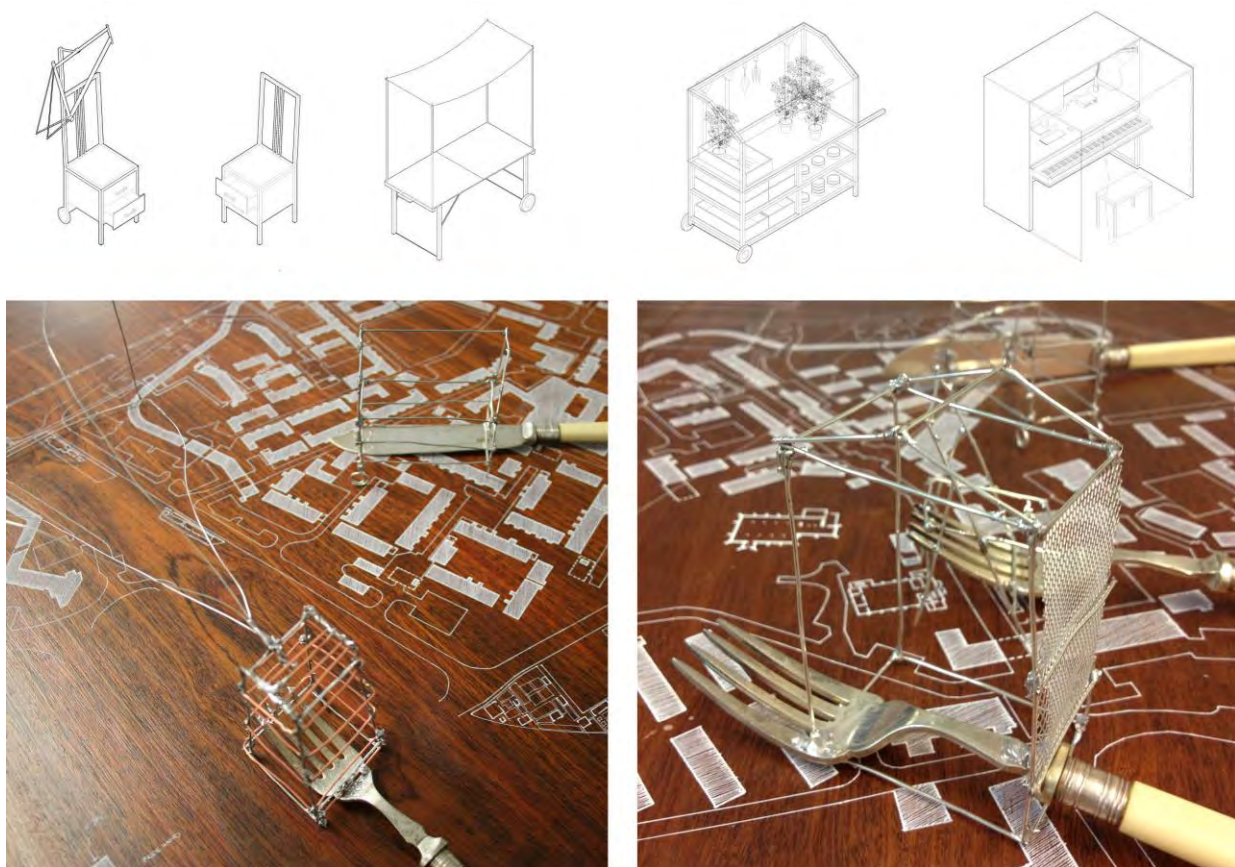
clearances. She also recorded that the situation of the office resulted in an overlapping of roles not traditionally associated with an architect's work. Not only did the position of the office increase the architects ability to respond to social issues arising from the redevelopment, it also led the architects to be embroiled in political conflicts and power struggles which were played out across the site. Tom Collins house, one of the most prominent features of the Byker wall, was named after the Labour politician who succeeded Arthur Gray in 1973, in a failed attempt to appease him after he strongly resisted the ongoing redevelopment through various channels. At another point, delays to the programme led the architects to lobby the council on behalf of the residents to secure six month forward allocation of housing so that residents could anticipate where, have time to negotiate with whom, they would be living. It was a political act that finally saw off the project before it was finished. In 1979, Margaret Thatcher brought about an abrupt halt to social housing construction that resulted in the final two phases of housing never being completed.

So we can see the architect's citizenship as grounding their practices in a specific location as well as providing a public platform for them to be expressed. As I alluded to earlier, these two ways of engaging with through a sense of citizenship are not mutually exclusive but inform and lead one another. The sense of ownership and identity that come from being considered a citizen encourage actions that contribute to the site, while this commitment of acting in the public interest in turn strengthens the feeling of belonging. I sought to articulate this link between the two stances of the citizen architect in the final element of the drawing. Having moved the dining table to the shop, its original context of within my home had been lost, and with it the expression of shared residency with other citizens of Byker. In order to create a trace of this space I drew the internal elevation of my dining room at 1:1 on the wall behind the table, with electrical tape. This drawing establishes a connection between the two different spaces on the estate and represent the two expressions of citizenship that affect the architect's practices.



IMAGE 29. THE ELEVATION DRAWING OF MY DINING ROOM BEHIND THE TABLE.

Having moved into Byker to draw from its history of situated architecture practice, I was lead towards an investigation of what impact this approach to practice has on the tools and expressions of that practice itself. I have shown how the dining table drawing is central to this investigation, as a drawing it is a form of representation common to the majority of architectural practice, yet its situatedness is representative of an alternative approach. The table drawing continues to orientate my own activities within Byker, the map of individual hobbies, that is recorded onto the tablecloth, has led to a closer investigation of the spatial qualities of certain hobby practices. These include jewellery making, piano playing and amateur radio, amongst others, which have been recorded through the creation of a number of short films and drawings. These investigations have, in turn, led to a series of designs for pieces of mobile furniture, that can host these, and other hobby activities, and through doing so be used to create a hobby room, in various spaces across Byker, not limited to the official hobby rooms. This intention has been brought back to the table drawing, in order to express the connection between the designs and the original drawing. The designs have been modeled onto pieces of cutlery that are accommodated on the dining room table, and are representative of the aim, initiated by the Nolli plan, to develop alternative hobby rooms.



TOP: IMAGE 30. DESIGNS FOR FURNITURE THAT SUPPORT HOBBY ACTIVITY. LEFT: IMAGE 31, RIGHT: IMAGE 32. FURNITURE DESIGNS MODELLED ONTO CUTLERY INHABIT THE SPACES OF BYKER THAT ARE REPRESENTED ON THE TABLE DRAWING.

CONCLUSION

What this situated drawing represents is an immersive approach to architectural practice, drawing from that which was undertaken by the architects who worked on the Byker redevelopment, where the professional, social and political roles of the architect each inform one another and become interwoven beyond recognition. Whilst this interconnectedness is to some extent the reality for all architects, indeed all practitioners, the citizen architect acknowledges it, embraces it and allows it to lead their practices. Through the drawing we can read the approach of the citizen architect as situated, and bounded by the geographical and social realities of that location. The acknowledgement of an incomplete view of this site should encourage caution and sensitivity as the citizen architect's work develops, while their participation within the life of the site opens up opportunities, and altered perspectives, that might otherwise be missed through a more conventional, and inherently more distant approach.

The process of drawing in-situ itself is central to this altered approach, by doing so, a key architectural tool is altered in such a way as to allow the citizen architect to root their work in the life of a particular site, in order to reflect their particular commitment to that site. The situating of the dining table drawing, in two key locations, at home and in the shop, articulates a negotiation of this citizenship, on the one hand, as a private expression, drawing in-situ acts to aid the practitioner's efforts to engage with the physical realities, of the site of their operation, in a deeper way that is conventionally undertaken within architectural practice. On the other hand, through a public process of participation within the social life of the site, the citizen architect's professional skill and knowledge combine with their sense of citizenship, to contribute to an ongoing process of appropriating the site, alongside other citizens.

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MINIATURE FICTIONS

Julian Rennie ^a

^a School of Architecture, Unitec, Private Bag 92025 Auckland, New Zealand 1141.
jrennie@unitec.ac.nz

Scale design models continue to be made by many professional architects and architectural students. With the miniaturization of digital cameras it is now possible to place the camera inside such a model and take digital photos from the interior looking out. These architectural design models react in the same way to natural sunlight, as do the built buildings they hope to represent, the resulting images can be very revealing for the designer and/or client. In fact, with the removal of scale devices, (such as miniature furniture), the photographic images have the appearance of being true, a verisimilitude. However they are a 'fiction,' they remain representations. But these rather compelling renditions can perhaps start to talk to the designer and the client's imagination, even allowing one to dream about how it might be like to dwell in such spaces, should they go on to be built. This technique was trialled as a case study within Unitec, New Zealand and this paper showcases the results of these experiments. The paper explores the results against the broader historical and theoretical backdrop, citing links within the writings of a wide range of authors and practitioners to contextualise this more sensuous approach to the rendering of architectural spaces.

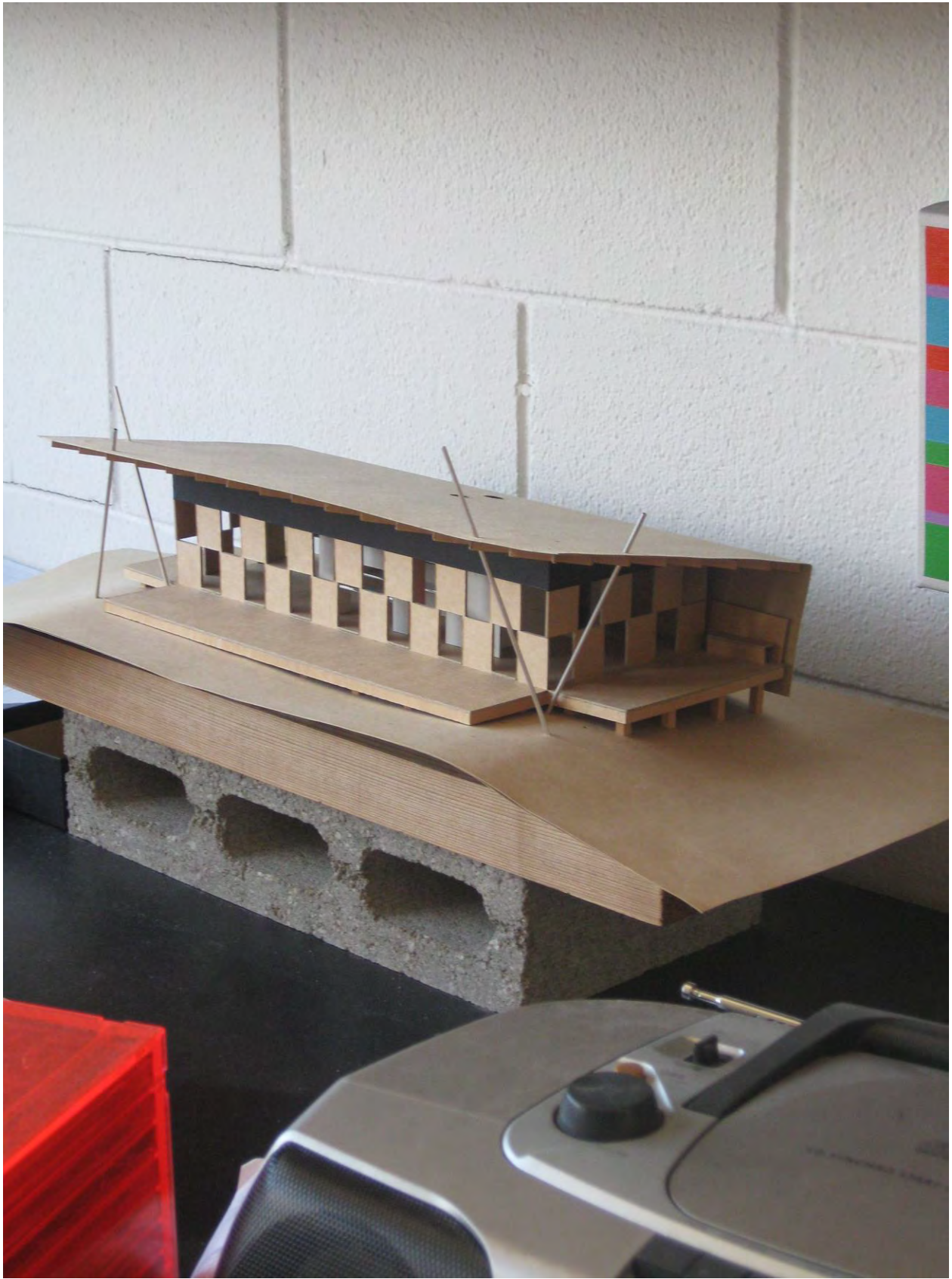


FIGURE 1. STARTER HOUSE MODEL, PHOTO BY AUTHOR.



FIGURE 2. INTERIOR VIEW, PHOTO BY AUTHOR.



FIGURE 3. INTERIOR VIEW, PHOTO BY AUTHOR.

INTRODUCTION

Within the Architectural process of designing spaces that we go on to later inhabit, (should they get built), lies the large area of 'representation' and 'rendering of images.' The mood or character of proposed space is paramount to the architect, and also the resulting way of presenting this 'image' to the client is at the crux of the design process. It is often the 'make or break' of the project. Clients, as we know, may not know exactly what they want, (when engaging an Architect), but they know what they 'don't want' when presented with proposed renderings. To the extent that they cannot see themselves dwelling in such or simply do not like the feeling or atmosphere of the proposal.

This paper outlines, explores and analyses a relatively simple, (and cost effective), method of producing representations of proposed spaces for the professional architect and architectural student alike. The resulting photographic images can often be compelling, so much so they can be life-like, yet they remain a 'fiction,' mainly because they are uninhabitable. Can this type of three-dimensional rendering and two-dimensional representation be another tool for architects in their armoury in creating a more poetic and sensuous approach to the rendering of architectural space?

BACKGROUND

Prior to the current mode of computer driven rendering, (both computer aided drafting, (CAD) and virtual imaging), architects drew. They made use of long established technique linking the brain / hand / pencil in coordination which in turn distilled images from impulses in the pencil holder's mind. Traditionally the architect has therefore externalised his/her design intentions via drawings. Architects learn early on in their education how to produce horizontal sections through their design, (called Plans), and Sections themselves which are vertically cut view-ports through the proposed spaces and building fabric. These Plans and Section type drawings are two-dimensional, made through the use of line-work, (sometimes shadows are be added to evoke three-dimensions). Such 2D drawings are relatively fast to make; and to modify, usually by iterations of 'trace overs.' Such tracings via the use of transparent tracing paper, allow the design to evolve until it is 'felt' to have come to some sort of fruition. This process is compelling to the designer once they have learnt to handle it. In the professional relationship between Architect and Client however such two-dimensional drawings can remain mere lines on the page to the uninitiated patron. As a result three-dimensional sketches or perspectives are then drawn to evoke what it might be like to be inside these designed spaces, to render the design more convincing to the Client.

Much has been written on the history of delineating three-dimensional space on a two-dimensional surface. For example: Giotto, (1266 - 1337), with his painterly struggles of rendering objects reducing in size as they recede away from the picture plane; through to

Brunelleschi, (1377–1446), with his experiments in lineal perspective and his subsequent sculpturally rendered competition entry, (namely the ‘Sacrifice of Isaac’), for the second set of Baptistery Doors, (1401), adjacent to the Duomo of Florence which reveal a ‘more convincing’ rendition of perspectival space than the winning entry of Ghiberti, (1378-1455).

This idea of ‘more convincing’ is problematic in the sense of how we render the world that we see; standing on the earth’s surface, looking at (say) a vista, through our optical eye devices, but how our brain interprets the view is influenced, indeed affected, by our upbringing, our memories, our personality, so that each of us sees the same vista but its registering on our psyche and its ‘afterimage’ is unique to each viewer.

The use of lineal perspective has long held sway, (Perez-Gomez would say ‘hegemony’), over the way in which we depict space, right from early childhood when we were shown a railway line and adjacent power poles and ‘taught’ how the rails ‘converge’ at a distant point and that the repeating power poles got smaller as they retreat into the image. Pérez-Gómez and Pelletier explore this concept in great detail of how we perceive architectural space through the use of perspective in their book *Architectural Representation and the Perspective Hinge*, (1997). These same authors seem to be seeking out the poetics that can be brought about by the rendering of space as a translation within the architectural continuum leading up to the realization of built form as habitable space.

Sometimes drawings are not enough. They can remain abstractions on a two-dimensional surface, they have no light, (architects tend to draw the non-light, i.e. the shadow); so the lines on the page can remain just that, they do not add up, (in the Client’s mind), to something convincing or possibly something compelling enough to proceed to the construction phase. Then the architect, often constructs a scale model to help speak, (without words), on his behalf directly to the Client. We all learn as children about the power of the ‘miniature’ in relation ‘grown up’ things, via our play with dolls, teddy bears, model cars, and doll houses.

Today, with the plethora of virtual imagining upon us not only in the movie industry, social media, but also in the architectural world and architectural education, one ponders whether we need to build at all? If we can digitally render it, do we need to realize such virtual space? Why bother? There remains something disturbing about the vacuous virtual image. And possibly more to the point has virtual imagining provided us with an improved quality of space? Or has it merely expanded our fetish for the new and ever more novel?

So, what of the architectural scaled three-dimensional model? Its history has been largely around the notion of the ‘mini me.’ The model being a scaled down version of the yet to be built building. Scale models are smaller in size than us, and thus are viewed from the outside, as though the viewer were some giant, having godlike vision as we look down upon the offering. Consider the godfather image of Philip Johnson, holding his surrogate (of the then unfinished AT&T building), on the front cover of *TIME Magazine* (Hughes, January 8th,

1979). Could the physical model become a way to mediate between the 2-D presentations, (plans, sections and sketches), and the finished habitable architectural space?

If only we could get inside the scale model and look out.

Could the model because of its physical tactile qualities be more meaningful, than the gossamer of the virtual model? Could the model that reacts to sunlight creating natural shadows, which in turn produces a resultant mood or atmosphere, be a malleable design tool? Could designing directly with tone be such a method that enables us to move *toward deconstructing the hegemony of panoptic space and proposing a more meaningful and participatory [architectural] space* [?] (Pérez-Gómez and Pelletier, 1979, p.377).

THE RESEARCH PROJECT

The basis of this paper is built upon a series of field trials set within Unitec, Auckland, New Zealand, which I piloted over the years 2007 to 2009. Bachelor of Landscape Architecture students were asked to each build a three-dimensional model of an urban courtyard and to design into the model some proposed improvements to this urban space. On completion of the design and the model making exercise, each student had to also take at least one digital photograph print of their model, (as though standing in the space looking out), and display this image adjacent the model in the design studio.

Following the hand-in of the models and photographic prints, I spent time in this studio listening to comments made by students, other staff and passerby's as they viewed and discussed the work. Although the results and comments were spoken language in relation to the visual outputs, the compelling nature of the photographic image in comparison to the actual model lead me to consider further what seemed to be some kind of phenomena at work. In line with Denscombe's concept of 'Content analysis,' which relates to *hidden aspects*, (2010, p.282), within text, relevant writings were sought out, explored and analysed to contextualise this experiment.

RESEARCH ANALYSIS

The photographic image Figure 1., above, shows the reader an architectural scale model of, (what looks like), some sort of house, (the model was produced as part of a competition entry by the Auckland Architectural firm: rennie dowsett architects).

We know that Figure 1., is a model because of the context within which it sits. The everyday objects that surround the model, the CD/Radio unit in the foreground, the concrete block which the model sits upon, are all known objects that give us contextual and scale clues against which to gauge the physical size and presence of the piece. This model is a small version or 'miniature' representation of the intended real house. The miniature's size

relative to us as humans means that the model is viewed and perceived externally. In the past, this size difference has the advantage of allowing the architect to check the form and proportions of the project as a whole, i.e. to assess it in 'the round.'

This technique is similar to how the sculptor's work, *for example, from the [early] 1950's...[Henry] Moore no longer prepared his three-dimensional works in the form of drawings, preferring to try out new ideas on small maquettes*, (Steingraber, 1978, p.21). Often the three-dimensional maquette is placed on a revolving pedestal, allowing the miniature to rotate in natural light enabling its form to be continuously monitored from all sides; (refer also to the many studio photographs of Moore's work, within Steingraber's 1978 book). And later, if the sculptor was satisfied, the work it would then be scaled up to full size, (often by the sculptor's assistants). However, in Moore's case, he himself would always rework the final full-size piece refining it and adding surface texture before despatching it for casting. The maquette's place in the overall formulation process remains a representation, as does the architectural model's role is within the design and realization process of the finished building.

Human tactility and 'hand making' activities perhaps are, and have always been, (despite the onslaught of 'virtual worlds' being foisted upon our everyday lives), essential to our wellbeing. Scale architectural models are well received by the architect's clients, as Werner says, *the intrinsic quality of models...undoubtedly relate...[to] their ability to elicit emotion. And [they point] to a larger truth: that, nearly always, designers, clients, or others who encounter and interact with models form a connection with them*, (2011, p.9). It is this provocation of heightened sensation that is sought by the designing architect.

From the other two above photographs: Figures 2. & 3., (the reader may or may not guess), are photographs taken by a digital camera, small enough to be placed inside the model, and the captured images show the 'rendered spaces' of what it would be like if one was small enough to be inside that model space, (rather like something out of Jonathan Swift's *Gulliver's Travels*). This technique is now possible these days due to the smallness, (and increasing smallness), of the digital camera. Previously in the late 1960's / early 1970's a 'Modelscope' was invented, *this wide angle lens system was engineered for close up and realistic wide angle photography of models*. (Hohausen, 1970, p.197), as a forerunner to this proposed method of rendering.

The viewer of these two photographic images could be persuaded into thinking that these images are real, (i.e. that the renditions are of a 'real' or life-sized house interior), particularly if Figure 1., was not present. Within my studio model making classes, (here at Unitec, Auckland, New Zealand), I refer to this technique as 'verisimilitubing,' a word made up from 'tubing' and 'verisimilitude.' The placement of the camera inside the miniature model is rather like 'tubing,' as in 'cave tubing,' (which is a term used to describe how one travels along an underground cave water system whilst riding on a car tyre inner tube). And

verisimilitude, meaning the *appearance of being true*, (Sykes, 1976, p.1292). A couple of rather less glamorous comparisons to this ‘verisimilitubing’ technique would be an endoscope sometimes used by a doctor to view into people’s cavities and similarly CCTV ‘drain cameras’ mounted on skid trolleys and sent into underground drainage pipes to inspect and record them.

One of the main reasons it would seem that the photographic renders such as Figures 2. & 3., are so compelling is because real sunlight is acting upon the model’s physical materiality to produce a ‘life-like’ affect, which can compel the human eye and brain into believing they are ‘real.’ In comparison, the light source for a virtual image is a ‘fantasy’ sun, and the light affects have to be ‘played’ with, to get the requisite affect sort by the designer. That is to say, no matter how sophisticated the software, the quality of light will always be artificial for such virtual renderings. The technique being ascribed here is the passive use of natural light upon physically constructed scaled models. This also makes the process quick, inexpensive and accessible to all designers, especially students.

These models, although small, react to sunlight in much the same way that the proposed building would, and thus links to Le Corbusier’s often quoted definition: *Architecture is the masterly, correct and magnificent play of masses brought together in light*, (1927, p.31). This aspect of ‘light,’ in itself, is also of consequence, it has many qualities, (it can vary in intensity, angle of incidence and so on), and it could be argued that is a material too and can be manipulated directly by the designer. Note also, the recent work by James Turrell, his work is *not about light, or a record of light, it is light – the physical presence of light made manifest in sensory form*, (Tomkins 2008, p.96). That the model can work with light’s physical presence, (and its associated shadows), points directly towards possible manipulation of mood or atmosphere of that proposed space. This technique is similar to when we were children, we all played with our hands and fingers in the cone of light from a slide projector mimicking foxes and rabbit images against the projection screen. That we can build something in miniature, place it in natural light and check its atmospheric reaction in direct light, is allowing the designer to work with aperture sizes, types, veil like filters or screen devices is above all allowing the designer to make design choices.

For an example of this, refer to the 2003 movie: *Concert of Wills*, (which is a film covering the building of the Getty Centre in Brentwood, Los Angeles), where, in one scene the Chief Architect, (Richard Meier), the Director of the Gallery, (John Walsh), Thierry Despont, (Architect and Designer), and the camera person, all squeeze into a mock-up type scale model (a timber and ply structure which is as big as an oversized dog kennel). These four people lying and sitting within this mock-up, then discuss the merits of the *feeling and light quality for the proposed Galleries*, (as spoken by Walsh in above 2003 film), as they observe the light affects first hand. The fact that the designers had to go to great expense to build such a large model, (which allowed human bodily ingress), points to an obvious reluctance by the client to accept the architect’s previous renderings.

These type of case study models, (similar to Figure 1.), are not what I call 'railway' type models, (i.e. where every blade of grass is rendered), there is not time, nor money in the architectural design profession for such toys, rather I am referring to 'concept' type models. These types of models have some abstract qualities about them, (e.g. they do not have miniature chairs and tables like in a Doll's house and thus do not fall into the realm of transcendence in time and space that Susan Stewart discusses in her 1993 book: *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. In fact, if one made use of such 'scale attributers' they tend to give the game away, such small elements are very difficult to physically render convincingly, (has the reader ever tried to make a model of an Eames Chair?). Whereas the omission of such domestic elements, makes for a 'scale-less' representation. Refer also the interior photographic images of models, by the artist James Casebere who makes use of such omissions in his artwork, for example: *Arcade*, (1995); *Pink Hallway #2*, (2000); and *Nevisian Underground #3*, (2001). Sometimes a familiar detail can give the image extra potency, particularly good is the 'fallen rubble' in *Tunnels* (1995), which as Wigley describes making for a *sense of realism [that] is palpable*, (2012, p.384).

The design architect tends to construct these types of models, (they are not models sent out to a model-making sub-contractor, where things can get 'lost in translation'). This tactility allows the architect an intimacy with each junction, each material, and each space created with ones own hands. Contrast this type of handcraft with our ever-increasing virtual engagement with the cyber-world, (for example, on-line shopping and on-line social networking). Busch argues that in fact we need this tactility to counter those other virtual activities in equal and opposite measure, to partake in such *tangible experiences...demand we use our abilities to see, smell, hold and touch in a real and visceral way[s]*, (2004, p.44). Making things with our hands remains a very satisfying human experience, (refer also to Pallasmaa's 2009 book: *The Thinking Hand*, for a full breakdown on this subject). Often as architectural design tutors, we have trouble getting the student's head 'out of the box,' (i.e. away from the computer screen), and getting the student to think about what they are really ascribing with their virtual pixels. Personally, I often find my model making sessions within the design studio have an air of relaxation and keen industry amongst the students. Compare this to the tension and frustration within the same body of students whilst attending a computer lab, (building virtual models); this seems to amplify Busch's above comments. Refer also to Sennett's 2008 book *The Craftsman*, for further reading on the history, material consciousness and ethical values of handcraft.

When we construct a model we need consider carefully the modelling materiality, (i.e. how it 'scales down'), as Schilling says:

The best way to simulate a real material is to use it in the model. For instance, model builders can reproduce fair-faced concrete in a...scale model using concrete.

They need only to build miniature formwork, fill it with a fine mixture of cement and sand, pack it down and let it dry. The results are impressive! In this case, model making scales down the entire construction process, simulating not only the finished object, but the process itself...Modellers often achieve a stunning effect with their interior models, making it [often] impossible for viewers to distinguish between the photograph of the modelled space and the real spatial situation. (2007, pp. 18-19).

However, sometimes the model maker needs to improvise, whether it is in relation to issues of time and/or money, (and this is often the case for students). Some materials do not scale down well, for example: 'grass;' therefore the model-making techniques can involve the transformation of material. With careful consideration of the material selection, for example, in Figure 2., above, the model walls are actually made of a grey packing case card, (which also happens to be one of the cheapest cards available) – but it has the grey coloured substrate going the whole way through, (compare this with 'normal' cardboard which is laminated up from of a different coloured core to the outer layers). Thus at wall junctions, this grey card jointing appears seamless and could be read as a monolithic material such as plaster render or solid concrete, transforming the card when viewed through the digital camera's viewfinder. Timber veneers are also useful, they can be scored to look like real timber boards and likewise mitred at the corners to add to the realism. The 'made fabric' that makes up the model: walls, floors and ceilings not only delimit the interior space, they help to inflect the space so that their surface qualities are important. As mentioned, any apertures in the built fabric are crucial as they modulate the natural light as it enters the space, which in turn informs the overall spatial tone or atmosphere. As a general guide, I encourage the student to experiment with any material first to check out how it photographs at close range, before considering it within the model, the main issue is: will it 'reduce' in size and photograph 'up,' so to speak, and 'talk' as the intended material? So in this manner, such models can be as literal or as abstract as the designer requires in responding to the Clients' material preferences.

Peter Zumthor, (in discussing his design of the Thermal Baths at Vals), liked to use the intended versions of the proposed final building materials so that he can study the interaction of light and material, *using large outdoor models, we studied ways in which the combination of daylight, coming in through the joints in the roof, and the water below could create a specific atmosphere...we built our models out of stone or aerated concrete and filled them with water, (2007, p.70).* Additionally in 2008, there was a large exhibition of Peter Zumthor's office models, (encompassing over 2000 square metres of space, in the LX Factory, Lisbon), where the built models were often large enough to put one's head inside, and therefore able to be experienced from within the interior. The immersion of ones head, (which, although sounds novel), in fact allows clear sensory uptake related to

the proposed interior character as it is seen, smelt and heard first hand by the participant. (Observe the many images of the various models from this exhibition online at Movingcities.org. 2008).

Writing in the first issue of *Camera Works* in 1903, Steichen quips: *Every photograph is a fake from start to finish*, (1903, p.48), although Steichen was really talking about the human intervention within the developing / printing process of the photographic process. Today, the digital process surely leapfrogs this aspect, the image being almost instantaneously available on the back screen of the digital camera. But this word “fake” is useful as one can see from the above case study ‘verisimilitube’ type renderings, they too are fictions in the sense that they are renditions of a miniature and as shown by my examples, can be ‘misread’ as life size. This idea of the photographic image being misleading is not new, and Walton even points out that such distortions of photos don’t really matter: *we can be deceived when we see things directly. If cameras can lie, so can our eyes*, (1984, p.258). Walton uses the example of a convex mirror where distortion takes place, yet we, the viewer have learnt during our upbringing *that convention must be understood...for one to “read” properly the mirror images*, (Walton, 1984, p.262). An example of the inaccuracies that occur within photographic images can also be seen if one overlays a piece of tracing paper on a photo (for arguments sake: a view looking down a linear street), and then one tries to find the vanishing points, from the edges of the buildings – they don’t all ‘vanish’ to the vanishing points as would be the case within a ‘constructed’ two-point perspective drawing.

The still camera image, (and later the digital camera image), as we all know, compresses the three-dimensional reality into a two-dimensional image, or as Morris states: *Photographs collapse the three-dimensional model back into pictorial and perspectival space, back to the two dimensions*, (2006, p.72). These interior images of the model seem to also rather mysteriously tighten-up and enhance the model beyond itself. An example of this is if one considers the model workmanship, it doesn’t appear as bad in the image, (versus, as seen ‘in the flesh’). And, I have often heard students say: ‘Whoa!’ when they compare the realised photographic interior image and look down at the corresponding model on a desk adjacent, (the inference being: ‘did that rather “manky” model really produce that compelling image?’). There seems to be some type of transformation at work here, some phenomena working within actual image taking, and image making. Possibly even a transmogrification has taken place, as the distortive affects are often startlingly magical. Wigley ascribes Casebere’s model photos as *being in a state of suspension*, (2012, p.383), and perhaps also this is what Evans alludes to when he uses the term *suspension of critical disbelief*, (1997 p.154), that moment when ‘one is stopped in ones tracks’ upon encountering these ‘verisimilitube’ images. Perhaps another way of thinking about these distortions from within the visual representation could be the moment of engagement with the viewer’s mind, where the viewer is allowed to ‘join up the dots,’ so to speak, allowing a ‘visceral buy-in.’ An example of this is: *A photograph is both a pseudo-*

presence and a token of absence. Like a wood fire, photographs...are incitements to reverie...such talismanic uses of photographs express a feeling of both sentimental and [are] implicitly magical: they are attempts to contact or lay claim to another reality, (Sontag, 1979, p.16).

This miniature reality, too small to inhabit, has had some life breathed into it via these 'verisimilitude' type renderings, and they can portray how one might inhabit, (momentarily or even reside), within these spaces. Perhaps these images open doors in the viewer's mind, often activating his/her memories of dwelling and all its ramifications, which extend back into their childhood, (whether they know it's a model or not). If the project is indeed a design for a house, (as per Figure 1.), perhaps the client could then ponder a fundamental question: 'Could I dwell in this place?'

In contrast, the plethora of virtual image creations, (which often lack a sense of 'grounding' by their vacuous nature), seemingly roll out at will, are:

Forceful imaging techniques and instantaneous architectural imagery [that] often seem to create a world of autonomous architectural fictions, which totally neglect the fundamental existential soil and objectives of the art of building. This is an alienated architectural world without gravity and materiality, (Pallasmaa, 2011, p.19).

If one reconsiders Figure 3., for a moment, on the right-hand side of the image there appears to be some sort of built-in seat and a hallway leading deeper into the space beyond. These elements not only start to ascribe the purpose of each space, but set up the scale of the image and set in motion the process of how we perceive this image; but it is the captured sunlight that activates these spaces. I think the reader would agree that even the blurring of the constructed elements close to the picture plane are not that disturbing, in fact they render a real sense of atmosphere and depth to the representation. These small digital cameras that are on the market, seem to be designed with macro-type lens which allow for extreme close-ups, (refer also to how many people use these same cameras: at arms length taking self-portraits for social media purposes), compared to the older SLR type cameras with a standard lens that didn't allow one to focus on objects much less than one metre away. The auto-focus feature and the zoom function that these new digital cameras have, allow some playing with the depth of field, whilst inside the model. The images also don't have to be 'frontal' or one point perspective type images, it's just the plan of the above case study model has a rectangular shaped Plan; the method does allow for oblique or skewed type spaces, the images received often have dramatic affect.

Pallasmaa also talks about the advantages of understatement in architecture, that good architecture should, gently invite our embodied, tactile and sensuous imagination, (2011, p.97). This perhaps fits snugly with my contention that the above photographic digital type of representations of the 3D concept model, are much better for not being 'railway like

models,' (for example, 'scaled people' were deliberately omitted from within such models), opening up the possibility that the viewing client's imagination might have room to engage more with the proposal.

Further successes can come with the presentation of these 'verisimilitube' type renderings to the client on a laptop or computer screen only, (as opposed to the same images that have been printed on paper). The backlit screen versions of the digital images emanate more light and they are always brighter than the paper bound equivalents. An analogy here would be the vividness of colour in stained glass of medieval cathedrals vs. paint on weatherboards. There seems to be some sparkle, perhaps even some levitation produced by light travelling through glass versus light being reflected off an opaque background.

Notably, one such pleasant surprise in the above model, (as shown in Figure 3.), which was not noticed until later, (when the images were closely examined on the computer screen): was the chiaroscuro type affect achieved down the right-hand hallway, with the associated glowing of orange-red light which has bounced from the adjacent orange wall, (this wall appears in Figure 2.). Nature and natural affects have been merely caught via the accuracy of the digital camera, (no Photoshop was used at any stage of this process). Therefore no expensive software was required, and no time was spent building up virtual affects. *Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood*, (Sontag 1979, pp. 3-4). In contrast: how long would have such effects taken to render via pixels, let alone draw by hand?

Natural light activates a space, by light penetrating the interior, its presence, (fleeting or otherwise, as the room anchored to our planet rotates around the sun), sets the mood or character of the proposed space. Not only are the elements we associate with architecture: the walls, floors, and ceilings crucial but also the light itself is now malleable during the design / rendering phase, with direct consequence to the spatial tone, which is vital to both architect and the client. As Bollnow says: *mood is itself not something subjective "in" an individual and not something objective that could be found "outside" in his surroundings, but it concerns the individual in his still undivided unity with his surroundings...mood becomes a key phenomenon in the understanding of experienced space*, (2011, p.217).

That various moods or atmospheres can be experimented with, quickly, cheaply with such model making / digitally rendered fictions seems to point to some value of this 'verisimilitube' type process, however the 'horse has bolted' in regard to the widespread use of virtual images. It could be that this 'verisimilitube' type imagining equates to the slow-cooking movement versus worldwide fast food outlets is an appropriate analogy?

Indeed, what one can say, with this approach, is one not wasting the clients' money nor the spatial designer's fees in full-scale mock ups, (for example, as Edwin Lutyens did in 1913 with a full size rendition of a gatehouse and courtyard walls, (and using timber to represent

stone), in an attempt to convince his client that they were needed at Castle Drogo, refer to image in The National Trust guide booklet, 1982, p.4.

In response to Evan's influential essay *Translations from Drawing to Building*, (1997), which argues that architects don't build buildings, they draw drawings, (that represent an intended construction). Orthographic drawings are often just 'Valentine cards' to the author architect, (and to other architects, with the interest in such drawings, often generated by Architectural magazines). The Architect's clients seldom understand such the two-dimensional line work, so perspectives, (including digital); have been used to "sell" the project to the client. But, what if such 'verisimilituded' miniature fictions could be used as a way to a more sensuous approach to rendering architectural spaces? What if the architect could work directly with natural light in fusion with material form to investigate the tone or mood of the proposed space? Is this not how the Real Estate agent works? They often portray an interior of an apartment or house with photographic images with no furniture in it. It is my contention that this is often deliberate, it allows the potential buyer to gauge from mere light entering a space, to judge its tone and atmosphere and then ponder 'would all my possessions fit snugly into that space?' 'Could I dwell in that space?'

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Drawing and Visualisation Research

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IN PASSING

Juliet MacDonald ^a

^a University of Huddersfield

j.macdonald@hud.ac.uk

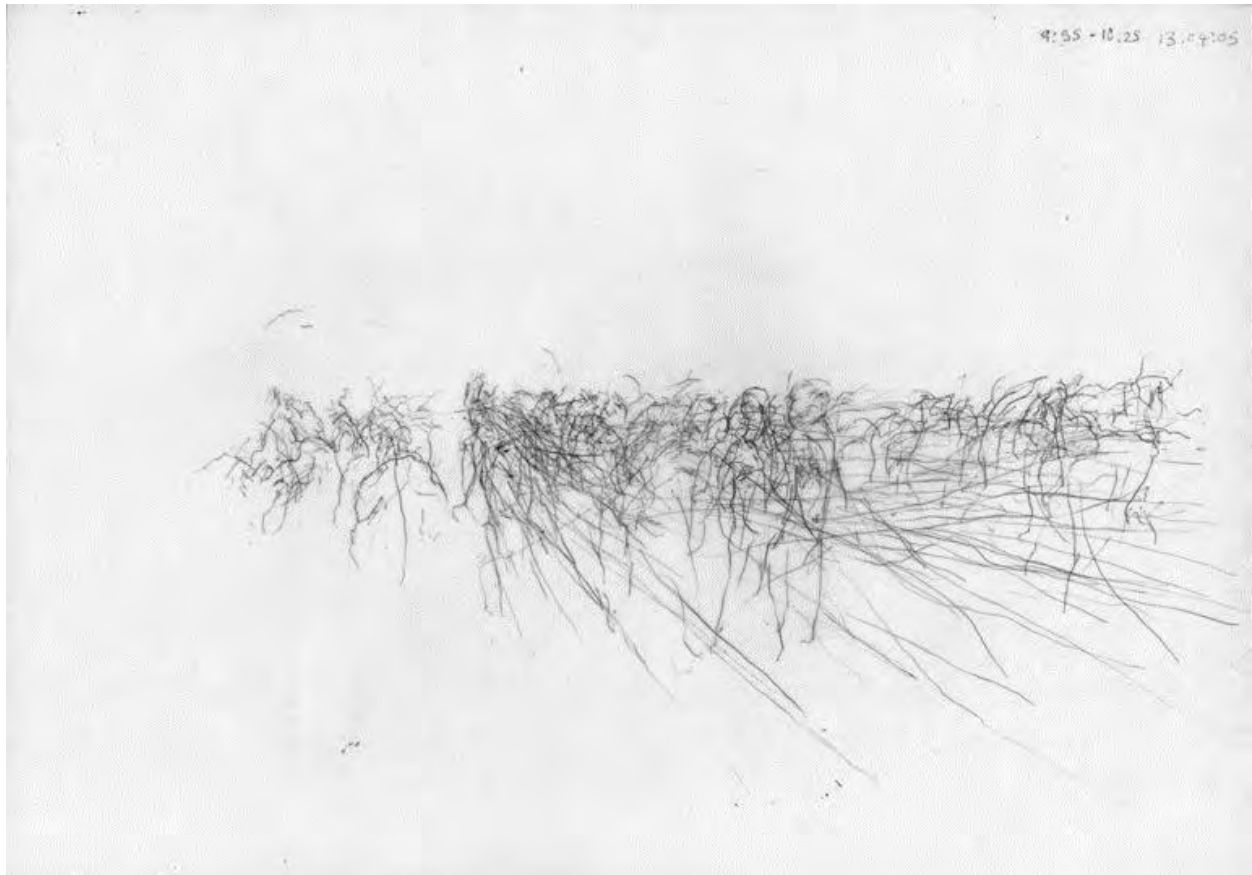
This paper addresses the fundamental question: How does drawing on site inform the way we think about place and space?

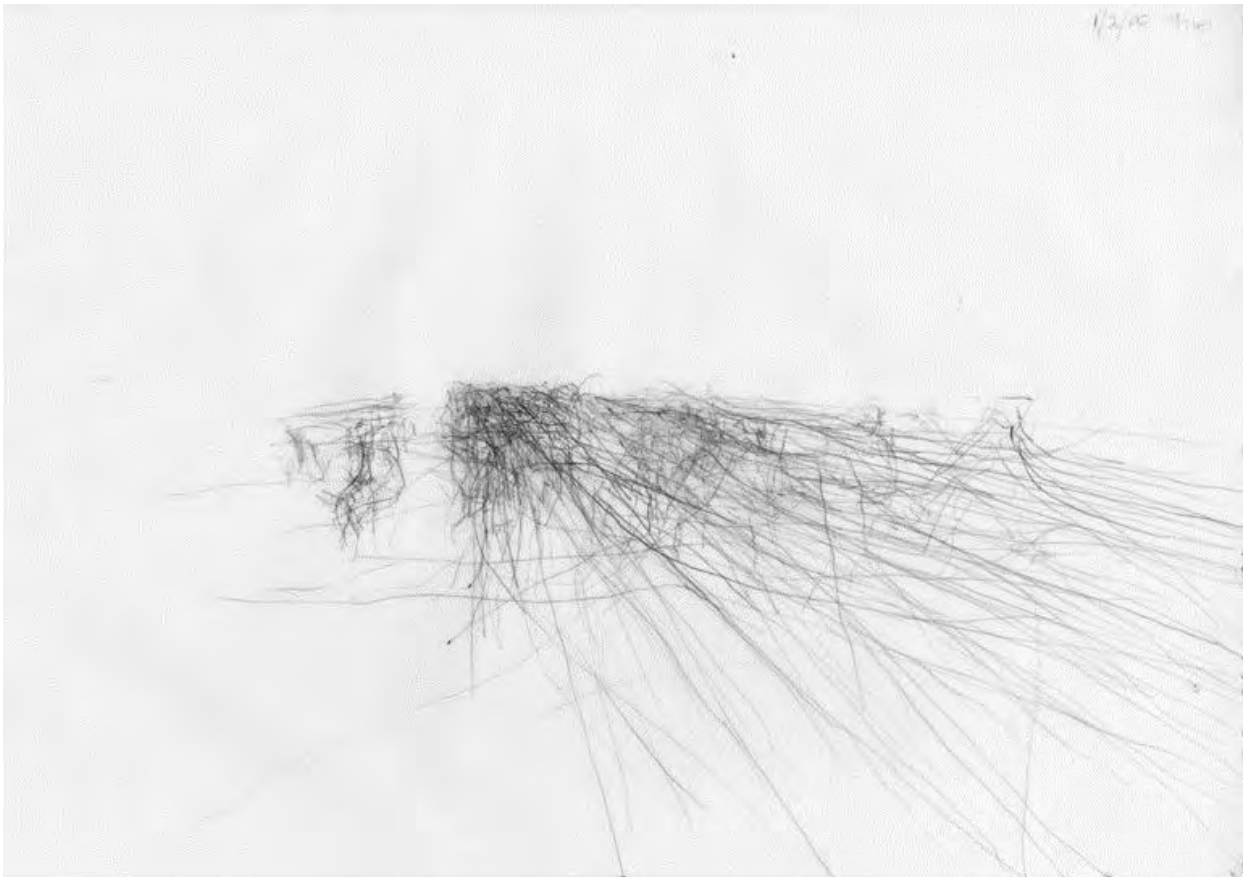
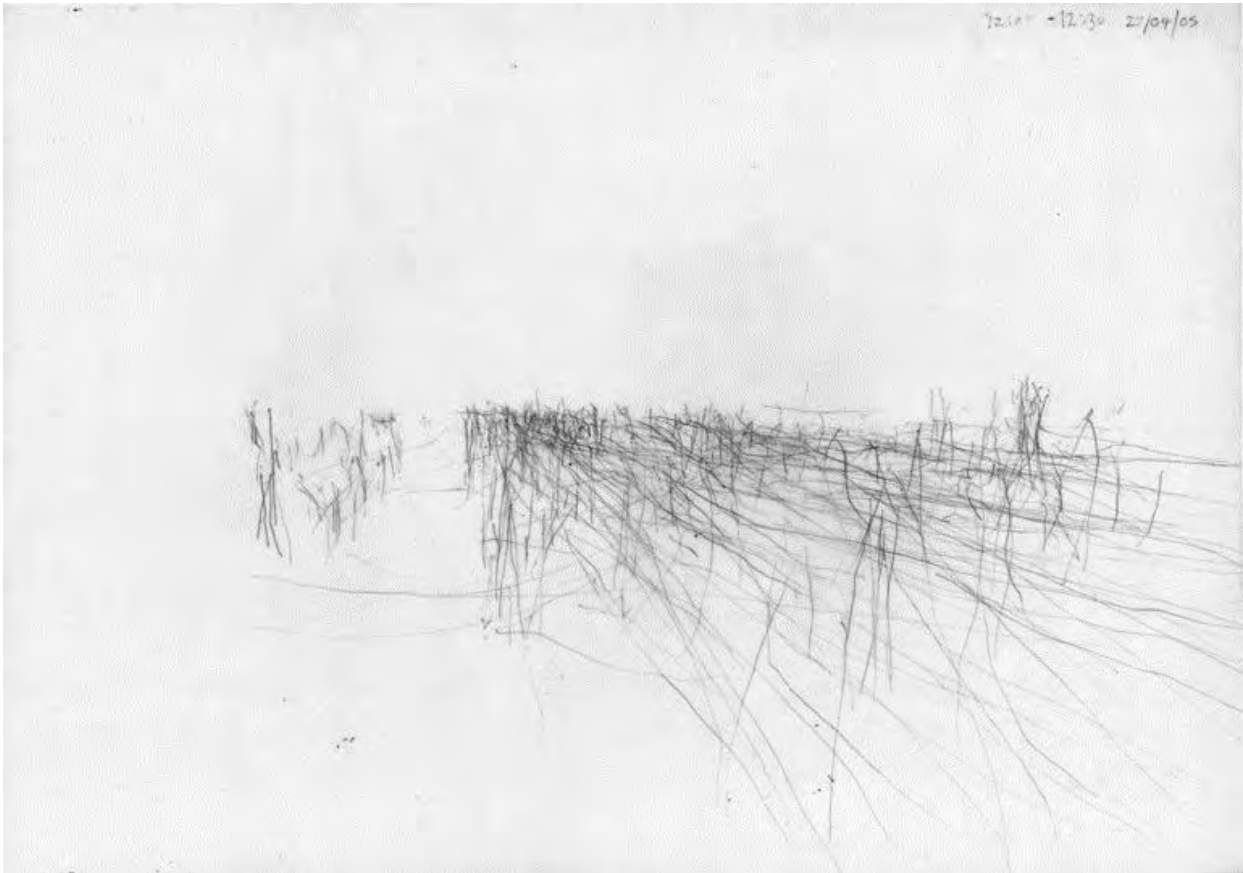
Urban environments are sometimes seen as consisting of a static structure that encloses a space; the space is inherently empty unless temporarily occupied by objects or people. However, drawing in urban locations shifts attention to the processes and changes that are constantly take place: buildings subject to decay, weathering, damage, renovations and accretions; circulation of air, dust particles, litter, sounds and smells; movement of bodies (pigeons, humans, rats, flies etc.). Such movements and circulations are channelled and shaped by the walls of the constructed environment, but rather than being inside the place, bodies and dust particles are integral to the specific constitution of a place at any given time.

Drawing in one spot, I make a highly selective response to the multiple interactions that go toward producing a specific place in a specific geographical location at a specific time. In the drawings shown here, I selected only to draw people that walked by, an anonymous crowd of individuals on divergent courses that I have drawn into a single collective figure. This was a planned and structured drawing project of 64 drawings in 4 public locations in Leeds, UK: the bus station, train station, market and a shopping area (only 4 from each location are shown here). The sites were all places of transit or commerce that a large number of people walked through. In most of these locations I was positioned within the crowd, as part of it, with the exception of the market drawings, which were made from above. Drawings were conducted over a period of half an hour, using ballpoint pen on tracing paper. Beyond this there were no other rules – a line could follow a perceived trajectory or an outline. This was not an accurate mapping exercise but an attempt to follow the perception of someone as they passed, a perceptual experience that was always slipping away. Each set of drawings has a characteristic shape that corresponds to the configuration of the environment and the perspective from which I encountered it.

LOCATION 1

STANDING NEAR ENTRANCE OF LEEDS BUS STATION, YORK STREET, LEEDS LS2 7HU, U.K.



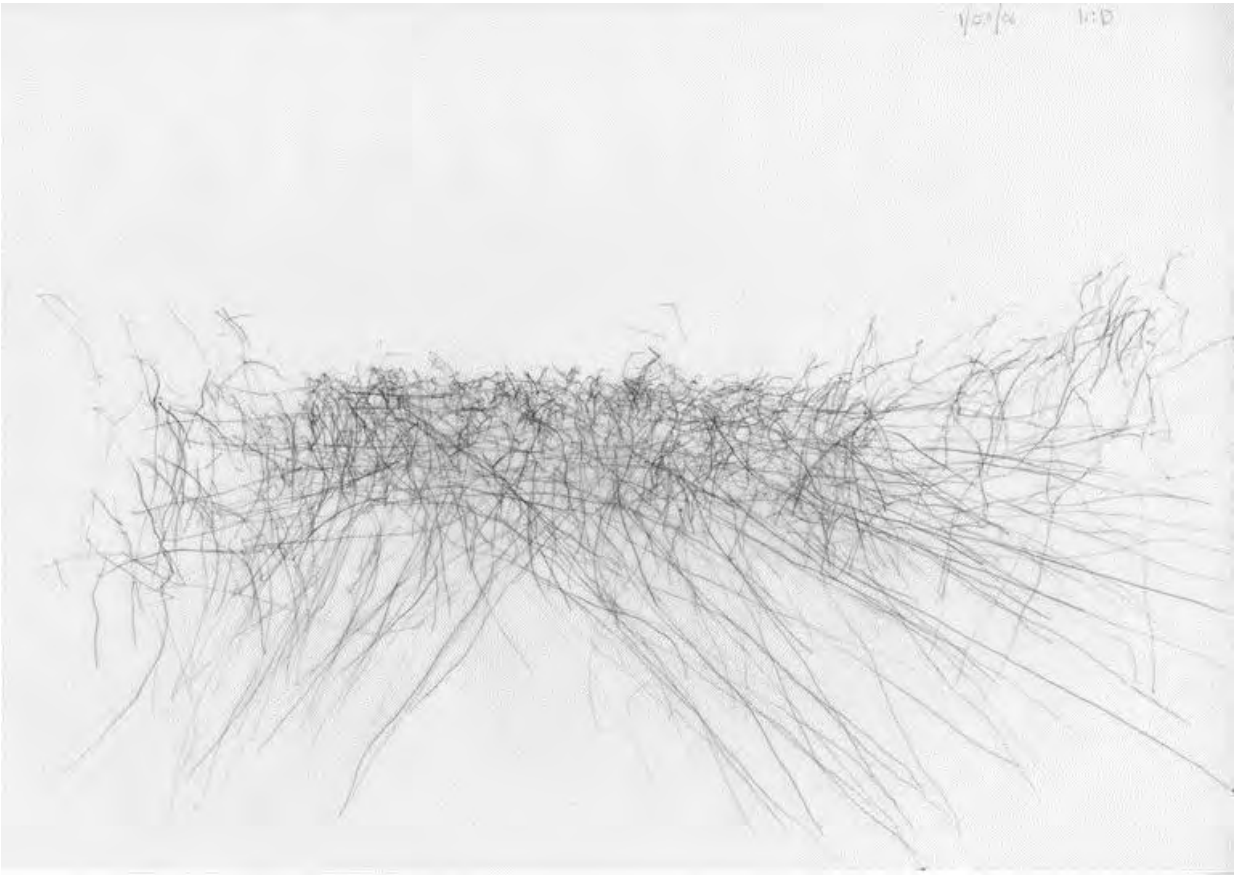




LOCATION 2

SITTING ON BENCH IN STREET, IN PEDESTRIAN SHOPPING AREA ON LANDS LANE, LEEDS LS1 6LB, U.K.







LOCATION 3

STANDING ON BALCONY OVERLOOKING INDOOR SECTION OF LEEDS KIRKGATE MARKET, GEORGE STREET, LEEDS, LS2 7HY, U.K.







LOCATION 4

STANDING AT TOP OF ESCALATORS ON MAIN PASSENGER FOOTBRIDGE INSIDE LEEDS STATION, NEW STATION STREET, LEEDS LS1 5DL, U.K.









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BRIEF NOTES ON REPORTAGE DRAWING, VISUAL LANGUAGE AND THE CREATIVE AGENDA OF THE REPORTAGE ARTIST

Louis Netter ^a

^a University of Portsmouth, Portsmouth U
louis.netter@port.ac.uk

Through an exploration of my own reportage drawing and others, I seek to identify reportage drawing as an activity that is particularly well suited to the development of visual language and the refinement of not just schematic language, but highly personal mark making that is imbued with the artist's creative agenda.

Reportage drawing is a revelatory act that combines the challenges of quick, gestural drawing with some level of accuracy in the depiction of place. Add to that the complications of working in sometimes hostile or at the very least, less than ideal environments and you have a highly unique drawing act. It is difficult to discern to what degree the challenge of drawing on location informs or shapes the final outcome but one thing is certain, the depiction of that space is fated to the intention(s) of the artist. I contend this is particularly important in reportage drawing, as it is as much about selection, de-selection, augmentation, speculation and pure invention as it is about the accurate depiction of space. My reportage drawings are an extended exploration of a personal schema and visual language and, through an editorial approach to observational drawing, I am probing the potential of expressive caricature in revealing the emotional gradations of everyday living.

My drawings as a whole represent a long journey of refinement. That refinement is in a schematic language that has become more succinct and synthesized with time. Gombrich noted that schema development was essential for the artist but more significantly, that a schematic language be more than a reconstitution of established schemas. (1972, p.148) As Gombrich noted, 'We hear a lot about training the eye or learning to see, but this phraseology can be misleading if it hides the fact what we can learn is not to see but to discriminate' (1972, p.172). The vocabulary of marks in my drawings is the result of 'discrimination' in the selection, articulation, arrangement and every other on-the-spot decision made. It is a process of invention and modification of drawn marks that collectively imbue the work with an individual voice and an articulation of artistic intentions. Gombrich also noted this looking on the part of the artist as 'always an active process, conditioned by our expectations and adapted to situations. Instead of talking of seeing and knowing, we might do a little better to talk of seeing and noticing'. (1972, p.172) For my own work, this 'seeing and noticing' through observational drawing has provided a rich visual language with which to freely apply in drawing. The various schematic devices I employ in my drawings are informed by the totality of my aesthetic diet however, the refinement and development of those forms has come from invention necessitated by the demands of reportage drawing. As Ruskin notes, the 'excellence' of the artist 'depends wholly on refinement of perception'. (1971, p.12)

The formulation of my visual language happened through reportage drawing and this language, born from observation, took shape when looking became seeing and the challenge of depiction became the pleasure of invention. Ronald Searle said of his training at Cambridge Art School that it was drilled into him to have a sketchbook at all times. For him, the greatest benefit of drawing his surroundings was to attain the 'freedom' of drawing, both in terms of a practiced hand and in the confidence in rendering the various details of his observed world. Because of this, he rarely referred to his drawings once they were recorded. He had committed them to his memory. (Searle 1977, p.6) Rosand notes that Leonardo worked in very much the same way. He says of Leonardo's drawing practice

'the act of drawing served to create and record, and it was also operationally essential for the retrieval of those images stored.' (2002, p.93) This committal to memory works two ways. For one, there is a visual store of things drawn and an internalised understanding of those forms. Secondly, there is a consistency of mark that arises through rigorous drawing practice that imbues the marks with a personal signature (the maligned term 'style' is often used opaquely to identify this). This developing language often occurs in the sketchbook through reportage drawing. The language then consists of both observed forms and previously observed forms from memory. Memory acts to liberate the artist by preparing for him or her a store of observed and remembered forms for application in new drawings. This contributes to the speed with which one can work and formulates, through a consistency of observed and remembered shapes, the vocabulary of visual language. Searle's impressive reportage drawing of his time in a Japanese POW camp in World War II (see fig. 1) is a testament to his prodigious visual memory. The recorded detail in the drawing and the depiction of the space reveals a visual memory that could not only retain a wealth of information but could purpose that information towards a highly resolved scene. It is clear that the scene is constructed in some way with Searle aware of spatial depth and composition. No doubt these were observed happenings in the camp but the arrangement of these small moments into the total image is an act of committing remembered images with the confidence of direct contour line. Add to this the circumstances of the artist while creating the drawing and we can see the unique power of reportage drawing for capturing raw human experience and exhibiting the visual acuity of the artist.



FIGURE 1 – RONALD SEARLE. SKETCHBOOK WORK IN JAPANESE PRISON CAMP IN 1942.

The seductive power of reportage drawing is in how we experience what Philip Rawson terms 'first thoughts' (coming originally from *primi pensieri*). (1969, p.294) The sketch is often mystified or under evaluated because of its representation of artistic mastery and because it (the sketch) appears 'effortless' and is often regarded as a 'symbol of genius'. (2010, p.36). But this 'casual skill' seen in the sketch is also, in Western art, seen as part of what Petherbridge calls a 'relational chain', a stepping stone towards the finished drawing, painting, sculpture, etc. (2010, p.31) Just to be clear, Rawson is not referring to reportage drawing per se and indicates the 'first thought' drawings he refers to are products of the artist's mind and are largely preparatory (even when they are never taken beyond the sketch). That being said, the reportage drawing is very much a 'first thought', although differing from Rawson's imaginative sketch as its generative impetus is more a fusion of outward and inward vision. The first thought or thoughts in reportage drawing however, have the same graphic immediacy where we find, as Rawson notes:

...in many such drawings we may expect to find errors of placing brusquely corrected, overdrawing, rough strokes standing for inventions which are left to the spectator's imagination, and in some parts the sketchiest indications of things which are to be worked out later, such as volumes without shading. (1969, p.295)

Reportage drawing, as an elaborated sketch, presents itself as a 'first thought' even though, more than likely, it reflects the accumulation of several. To see drawing in its raw, immediate state, still searching and seeking form, we are seeing drawing as Rosand notes 'appeal to the imagination of the viewer; in and through his imaginative engagement, completing suggested form in his mind, the viewer becomes a participant in the creative process itself'. (2002, p.22)

My NYC drawing of tourists in Times Square (fig. 2) gives some credence to this notion that the sketch has a distinguishing graphic quality and brings us closer to the artist's thinking. Although it is one of the most unresolved of all of the drawings, the 'sketchy indications' of forms and unfinished areas leave the viewer to bridge implied forms with their own understanding of the place. The graphic qualities of the marks themselves also play a role in making the sketchy reportage drawing appealing and making the artist's hand selfevident. It is perhaps this communion with the artist's process that makes the sketch and reportage so engrossing. We are not just seeing visual language writ large but we are seeing the fundamental triumph of artistic activity in the translation from idea to image, especially when it is not brought to completion.



FIGURE 2 - THE AUTHORS REPORTAGE DRAWING. TIMES SQUARE, NEW YORK, USA.

George Grosz's work is also instructive in revealing the links between observation in the form of reportage drawing and the formulation of visual language, even the mature work of the artist. Looking at his sketchbooks, it is clear that his topography of a failed society is born in the act of reportage. Grosz applied a 'businesslike' dedication to his sketchbook work, tirelessly observing his environment and honing his skills. (1993, p.44) This can be seen in figures 3 and 4 in which Grosz's sketchbook shows that certain archetypes that will be familiar to those who know his work, were first drawn and cultivated through reportage. These sketchbook works often became 'schematic restatements' in his finished work, clearly drawing a direct line from his observational drawings to his social commentary work. (1993, p.46.) This can clearly be seen in figure 5 in which we have a constructed scene

likely based on observed characters. Here the characters are re-purposed in a composition that collectively speaks to the grim realities of the street. Grosz was particularly passionate about his work coming from the observed world. Later in his career he stated 'all of our newer art suffers from too much fantasy, invention, instead of nature.' (1993, p.127) It is clear that Grosz saw nature (arguably human nature) as his greatest inspiration but this does not, I believe, mean that observation is lacking invention nor do I think did Grosz. In fact, I believe that the act of reportage drawing is innately inventive and the matrix of quick, responsive, intuitive marks that are made from fleeting observation and more often, remembered, residual gestural forms, constitutes more pure invention and raw imagination than many intentionally fantastical works (that surely rely on some concrete observation for believability).



FIGURE 3 – GEORGE GROSZ SKETCHBOOK WORK FIGURE 4 – GEORGE GROSZ SKETCHBOOK WORK

Grosz's sketchbook work, like my own, contains much highly experimental and tangential work, outside of concrete observation. It is not always schema refinement that is present and for the sketchbook and reportage drawing to be judged solely on its exposure of indicative visual language is limiting. As Deanna Petherbridge states, the sketch represents the 'freedom to play with and subvert the formalities of finished graphic style.' (2010, p.29) It is important to mention that reportage drawing (at least the highly personal work of Grosz and others) is informed by an aesthetic that is not solely anchored to the demands of the location in which it is made. What I mean is that the vitality of the gesture and the resulting immediacy of the marks are not the only stylistic identifiers of reportage drawing. Figure 3 and 4 shows this clearly as Grosz explores observation through a highly stylized lens. Grosz was an avid collector of children's drawings and toilet graffiti and his drawing, although inspired by observations of real people, were very much influenced by the raw honesty in readily available public and even popular graphic culture of his time. (Rewald et al. 2006). The aesthetic of reportage drawing is often similar because of the demands of the act. However, these are the works of artists' whose visual diet is highly individual, therefore, the work, particularly that of established artists, has the imprint of a creative agenda.

Mario Minichiello's work as a reportage artist and educator has shaped my thinking and his reportage work is a compelling example of highly personal observation. As a student of his inaugural illustration programme at Loughborough, what I gained was a re-appreciation of drawing as a transformative act for the artist not just in terms of skills gained, but also in the clearer articulation of thought and indeed, the total expression of self. Mario's work, as seen in figure 6, bristles with a sense that we are experiencing, on a very sensory level, an actual event. Although my own work is admittedly 'constructed' reportage, there seems to be in Mario's work a desire to reveal the hand and the 'in the moment' quality of experience (through a deceptively simple contour line). He says, referring to the distinct quality of drawing compared to other media, 'drawn imagery seems to allow the viewer to start internalising information gained not just through what they directly see but they are also able to connect to their own experience and imagination.' (Minichiello 2006, p.145) The highly synthesized line exhibited in his drawing brings us closer to how the artist experienced the event. Besides the quirky unfinished lines and range of graphic marks, we see drawing as a lens of human experience that has a corporality that a photographic image could not. Its power is in, as mentioned before, the awareness of the hand and that for me is the seductive power of these images.



FIGURE 6 – MARIO MINICHELLO. THE ARREST. REPORTAGE DRAWING FROM APEC CONFERENCE IN SYDNEY

The drawings below are from Long Beach Island, New Jersey, New York City and Bath are from late July 2013. Using a square sketchbook, the first consideration of the drawings is to demark some vague concept of the composition. This however does not always happen in a considered manner. What is more common is that one observed character is resolved and either surrounding figures are sketched in or, other observed people are repositioned to 'fill out' the composition and create contrasts that I feel strengthen the spatial depth in the image. Figure 7 is a good example of this as I did the close up of the older woman and added the hairy man afterwards to create the intimate, and, in this case, the somewhat unsettling effect of the cinematic close up. Contrasts abound in this and other images. In this image, like others, the foreground character is more richly detailed which further creates the illusion of depth.



FIGURE 7 - THE AUTHORS REPORTAGE DRAWING. LONG BEACH ISLAND, NEW JERSEY, USA.

Spatial depth is a significant focus of the drawings as I am interested in the viewer entering a space in which these characters, although mostly unrelated beach goers and city dwellers, are juxtaposed to make commentary about beauty, the grotesque, frivolity, decadence, decay and blissful ignorance. With some sketchy indication of a background with a shoreline, umbrella or wave, my aim is to give just enough context to place the characters in a setting that is familiar. It is important that the space of the drawing can be entered so creating foreground, middle and background elements is essential (although not always all three). Additionally, this placement of figures enables the viewer to feel immersed in the scene and as illustrated in figure 8, the viewer has a distinct perspective akin to occupying the same space as the drawn figures. These drawings represent a shift in

my reportage drawing towards much more constructed scenes as seen here. This orchestration is no less anchored in reality but the arrangement of the figures and their haphazard relationship to one another is often a total fabrication.



FIGURE 8 - THE AUTHORS REPORTAGE DRAWING. LONG BEACH ISLAND, NEW JERSEY, USA.

The aim for the drawings is to capture a real or imagined moment of rapturous joy and or, the contrasting weightiness of some profound reckoning; both captured in a quick responsive drawing. The drawing (figure 9) illustrates this well with a canoodling young couple at the feet of an older matriarchal figure. The smooth supple skin of the young couple contrasts with the hardened face of the mother or onlooker. There is much ambiguity in the expressions of the characters in this drawing and the others. This openendedness is intentional and lends the drawings some level of realism not in the

manner with which they are depicted, but rather the frankness of their expressions (both facial and through body language). Figure 10 is also a good illustration of this as both characters are essentially expressionless although independently believable as a person engrossed in a book or staring out to sea. This is the twofold power of reportage drawing. In terms of content, we have two equally influential things to consider. One is the drawing itself and the other is what the drawing represents. Because we are ascribing to the artists vision in drawing, we are guided by both how the drawing was made and what we perceive the artist intends for us to think. The true interpretation of the work is ultimately highly subjective and therefore sustains our interest because it is not, and cannot, be fixed with meaning.



FIGURE 9 - THE AUTHORS REPORTAGE DRAWING. LONG BEACH ISLAND, NEW JERSEY, USA.



FIGURE 10 - THE AUTHORS REPORTAGE DRAWING. LONG BEACH ISLAND, NEW JERSEY, USA.

Memory plays a significant role in how my reportage drawings come to life. After many years of practice, I have developed a clearer picture and means of transferring mental images into drawings. What I have found is that the image that I am working from is already a drawing in my mind. Sometimes, the observed character is not immediately drawn and is drawn later. The image needs to be held onto until the opportunity arises to get it down on paper. This mental image is a residual gesture, a snapshot with a varying degree of detail. Figure 11 was executed in this manner as the two older ladies waiting on the TKTS queue in Times Square had quickly moved out of view in the cacophonous crowd. My drawing was led by the guiding mental image of the two ladies whose sweet powdery faces seemed to typify that older New Yorker that spends their time seeing cheap Broadway matinees.

These drawings require considerable confidence in the durability of the mental image and with the residual memory of the gesture as the only guide, the drawings are often highly inventive.



FIGURE 11 - THE AUTHORS REPORTAGE DRAWING. TIMES SQUARE, NEW YORK, USA.

That guiding mental image is anchored to a strong gesture. The gesture for me is the single most essential foundation of a good drawing. The pointy nose or the curvaceous body are the parts of the drawing that I find most pleasurable, idiosyncratic and serendipitous. Often the discovery of the true character of a person is in how the gesture synthesizes the essence of the observed person. Although often a simple understated line, it is this observed and applied line that gives solidity to form and elevates the drawing from

ungrounded cartoony excess towards penetrating caricature, grounded in observed reality. Figure 12, like many others, was very much driven by the gesture. The two figures contrast each other greatly and the foreground figure was the first drawn. My interest in her was the gesture of her unsheathed older body and how it expressed both a stark sense of mortality and, a defiance of that mortality in her spritely gait. The contrasting large woman behind her is all curves but her gesture points toward the ruinous absurdity of the overweight body. The gesture enables the capture of the inherent energy of the figure and pose without fixing it in place. This is the strength of the best drawings as even after execution, they crackle with infused life and indeed the implication of movement (even to thoughts of their next step).



FIGURE 12 - THE AUTHORS REPORTAGE DRAWING. LONG BEACH ISLAND, NEW JERSEY, USA.

In reportage, we see the demands of the task necessitating invention, therefore, new language and applications emerge. In the act of reportage drawing we are being flexible thinkers, making things up on the spot as the need presents itself. The demands of time and circumstance make first, second and third thoughts come at lightening speed and with little interference from an interrupting mind that normally imposes reflection. This reveals a snapshot of not only the creative activity of capturing a place, but it reveals the priorities, selections, inclinations, and ideas the artist is imparting in the total image. Of course the limitations of time in reportage drawing demand consideration of the totality of the design. However, the total design is often considered in an intuitive and responsive manner considering the quick selection of subjects and the complexities of set and setting. Gesture drawing enables this, allowing the vigorous notation of forms and a rapid realization of the total design. This design reveals with some clarity how the artist approaches complex problems and allows us to discern his or her compositional intent. While the reportage drawing may be quickly executed with little further working into or, a much more finished work with previous marks still apparent, the reportage drawing is a record of activity that combines intuitive observation and the artist working against his or her own limitations. It is perhaps the furtive desperation of drawing on location that reveals that idiosyncratic mark that I am calling visual language.

In our sped up world, reportage drawing gives us, with great immediacy, a window into how artists' see the world and the fundamental visual language they use to construct it. Drawings are imbued with the intention(s) of the artist and because it is both the representation of an idea or ideas and, a series of marks (intentional or not) on a piece of paper, looking at drawings is a multifaceted experience. It is only until we look and reflect on drawings that we fully understand what it was that others or we actually intended for them. Much has been said about how drawing is a revelatory process and I can't agree more. As the drawings above attest, quick observational drawings can speak, with great clarity, to our core understandings about the world we live in and, how we translate that complexity in drawn marks.

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USHERED, LEFT; CURTAILED, RIGHT:

CONSIDERATION OF SOME IN-SITU VISUALIZATION OF A PLACE THAT HAS
HEIGHTENED EXPERIENTIAL CONNECTION WITH IT, AND HOW THIS
AWARENESS INFORMS DRAWN REPRESENTATION OF THE SITE

Michael Croft^a

^a Independent Researcher
mcroft.contact@gmail.com

This article's title follows a realization, in practice, of the tendency of eye-dominance in vision. The realization comes through a process of drawing in-situ around Hoamji Lake in Chungu, South Korea, written commentary on the drawings themselves as part of the in-situ experience, and more analytical reflection after the event. The process was repeated on the basis that experience would thereby accrue and deepen. The experiential component of the drawings, made in response to the question of how drawing on site, can inform how one thinks about place and space and how this adds authenticity to the visualization of place. Written reflection on the drawings concerns the interrelationship of drawing from observable phenomena and visual sensory perception. The activity itself, of drawing, enables the latter's consideration, and such a focus in turn informs how the drawings are made, appear, and comment on the in-situ location. The article's theoretical markers concern philosophy and ideas of perception and the phenomenology of Merleau-Ponty, particularly in the context of articulation of space.

INTRODUCTION

The drawings referenced in this text were made by the article's author in-situ at Hoamji Lake, Chungju, South Korea, on Saturday, 23rd March and Thursday, 28th March 2013. Immediately after each drawing, reflective comment on the experience was written over the top. The first attempt produced twelve drawings and twelve resulting comments. The second attempt involved re-working/developing the drawings on tracing paper overlays, each followed by a second layer of reflective comment.

The article's structure

The drawings reproduced in the article are the attempt to respond to an in-situ context, and as such, are a reflexive response that is referred to in the 1st person voice in two Reflection sections of the article. These sections introduce some theoretical markers that shed light on differences and correspondence between characteristics of visual observation and what is apparent to the author/drawer of the workings of visual perception itself. A section titled Discussion, and the article's Conclusion section revert to the impersonal mode of debate. The difference between the two modes enables a contrast to be drawn between the experiential conditions of the drawing task, particularly due to its being an immediate response to an in-situ location, the relative objectification of the latter, and a discussion of the drawings more general theoretical underpinning. References range between the philosophy and psychology of visual sensory perception, Phenomenology and biological questions of perception.

A mechanical precedent of the author/drawer

The Russian psychologist (Yarbus, 1967) refers to his proposed dual functional characteristic of the optic nerve as "drift and tremor", which was visualized as the mechanistically drawn findings of his eye portal devices. While eye portal digital technology will have eclipsed the early devices of Yarbus, the mechanical devices' early printouts offer a useful analogy to line as accent, when it is catching edges and points of sharpness and contrast, and line as meandering that is allowed still to perform on the page as it may be said to look for its next location. Bohm (2009, p. 233, in a chapter that cites the work of Piaget, 1953, 1956) refers to the child's process of developing perceptual ability "as a kind of flux, in which certain relatively invariant features have emerged." (Bohm 2009, p. 235, 236 citing Ditchburn, 1951 and Platt, 1961, 1958, 1960), also refers to the drift and "flick" basis of eye movement. However, (Michael Tye, 2006, p. 512), referring to more recent research, states that vision effectively stops during eye movements (saccades), bearing with it traces of previously noticed visual detail, and processes new information only when the eye is still for minuscule fractions of seconds. While this suggest that there may therefore be gaps in the processing of visual information during the "drift or saccadic basis of eye movement, according to Noë, (2006, p. 416 citing Palmer, 1999), "the brain fills in to make up for the gap or discontinuity at the retinal blind spot."

While such visual research concerns miniscule operations of the eye, the Yarus visual printouts could be seen to represent a magnification of these movements. In this respect, they can offer a compelling precedent if read as observational drawings, because they suggest an approach to seeing that implicitly registers effects of visual perception itself, albeit mechanically recorded, on the perceived object. These visual products suggest the hypothetical likelihood of the merging of a topology of ocular activity – an idea of how the eye moves when looking – and conventions of representation. It is in the very outmodedness of the mechanical device, however, its artificiality, that it indicates, through the medium's autonomous visual characteristics in relation to its function, a possible strategy for the pencil in drawing that can approximate free-ranging eye movement across non-contoured shape and space, as indicated in the author's drawings (appendix a, b).

The drawings in the Appendix concern the same geographical location, where space was referenced in-situ between an arcing movement of the drawer's body through 180° as he passed the drawing and drawing board across his head. The theoretical context for this, as a project of drawing work, was a reading of an art historical text by (Damisch, 2002). Similarities to the Yarus visuals can also be seen in the observational drawings of Frank Auerbach (Marlborough, 2004), for example, where mark making clusters and intensifies around areas of greatest interest, the pencil or chalk seldom leaving the paper, with line appearing to drift from point-to-point location. If the process is slowed down, a single line can be tracked across a form rather than around it, as in tracing a contour.

The author/drawer's 1st person description of the location, materials and the contingent situation

The lake has, at its embankment, a path through hilly woodland that is a popular exercise and relaxation site for the city's residents. On the first day, to which this Introduction refers, the weather was crisp and clear, typical of early spring in the region. Many people were using the site, and one could perhaps speak of an atmospheric sense of wellbeing. As a drawing location, the site is exceptionally spatial, with every view either to right or left, depending which direction one takes, opening out onto the lake and, in the far distance, low-lying mountains. One goes to such a location wanting or expecting to feel better as a result, or for need of the space, environmentally and personally, in which to self-reflect. In this respect, drawing is also conducive activity, even while approaching it on this occasion from the perspective of visual and theoretical research. (In the section, Reflection (2), I imply by how I describe the environment that the climate changes may have caused some difference in my identification with the drawing activity.)

My drawing materials were simply a square sketchpad, approximately A3, a hand-made paper item that had by now somewhat yellowed, and pencils. The loosely woven, textured and slightly transparent paper is resistant to all but soft pencil. In this case I took with me EE pencils and a burnt umber charcoal pencil. On a second repetition of the process, I overlaid the initial drawings with tracing paper.

In line with people's general use of the site and to minimize attention from passers by, I expected that I would move slowly while drawing, and that the momentary sketches would convey something of the experience of continuity of observation of surroundings and self-observation of this visual sensory experience. Writing on the drawing, immediately after drawing and as account, specifically, of what was noticeable of the process, would also be part of each work.

I also expected that, while the space and scale of this location would play its part, my attention would be towards the environment relatively nearby, to either side of the path that constitutes a circuit around the lake, with occasional use of several flat bridges that take one out a little onto the lake itself. Walking while drawing, with the focus variously on the sketchpad and the visual scene either side, and immediately ahead, I would be interested to see how I recorded objects while passing by them and how such recording would suggest movement.

My approach to the drawings would, I imagined, reflect aspects of my existing developed methodology, for example, as influenced by Yabus visuals. Drawings, (appendix a, b), provide some indication of my adaptation of the notion of "drift" in another recent project in the same location. To some extent, however, my discoveries on this present referenced occasion would dispute such a method.

A note on the role of thinking

In terms of the relationship of thinking to drawing, during the drawing activity, Cain (2006, p.17) discusses Varela's theory of Enactivism when she states: "...there is no role for the 'self' of the drawer to be an independent entity because the connection erodes separateness." This would suggest that reflective and cognitive thinking can only be done *after* the reflexivity of the engagement in the drawing, or intermittently, by taking time out from the drawing process.

While I had not planned it in advance, it occurred to me shortly after beginning the drawings that I could write my reflective thoughts in blank spaces on the drawings themselves. While this impulse may have broken down some of the thinking that was integral with doing that could otherwise have taken place for continuous time-spans, it also challenged the precedent of the Yabus continuous line, and it was as if I were looking for opportunities to break the flow in order to reflect on the activity at near enough the same time. A mere component of the method implicit in the eye portal device – apparently continuous linear axes that span space while not necessarily allied to edges and contours – would therefore become a closer precedent in the in-situ drawings than the implication of drawing while constantly scanning, necessitated by my having to think outside of the process.

Statements transcribed from direct observation when drawing (1)

The first observations, which were hand-written onto blank spaces of the drawings to which they refer, figures 1a – 12a, as soon as possible after the drawings were made, are indented in sets of three below each respective set of three drawings.



FIGURE 1A, 2A, 3A, EE PENCIL, BURNT UMBER CHARCOAL PENCIL ON 27 X 20.5 CM PAPER, 2013

Figure 1a

Slow movement, the object of attention recedes to my left. If I then look forward, there has been a gap of information. It's this – how does one record the traversing of the gap?

Figure 2a

Details form and complete through overlap. For example, forwards of the dried growth towards the tree (black) and then the tracing of the line of the bank backward through the same growth.

Figure 3a

Tracking and re-visiting (brown then black) there's consequent misalignment. To what extent is the object recorded through this random juxtaposition? It seems pointless to try to fix things statically.



FIGURE 4A, 5A, 6A (20.5 X 27 CM)

Figure 4a

To look ahead, while looking at objects, wins time to draw.

Focus on an object in the distance and draw it back towards one, as one moves forwards.

Stop when the drawing looks something. The balance is always tipped in favor of appearance of the mark making itself, the material.

Figure 5a

The sense of being able to see to the left corner of one's left eye socket as the left parameter of the drawing.

Figure 6a

The sense of seeing the convex arc of my nose - I'm left-eye-dominant - as the right parameter of the drawing.

Even when looking directly down, as onto the sketchpad, there's a sense of my nostril being a human, not so much measure, as parameter of the space between the object and one's head/origin of looking.



FIGURE 7A, 8A, 9A

Figure 7a

In a roughly symmetrical visual situation, trees for instance, either side of a path along which I'm walking, my gaze, forwards to facilitate walking, then back towards either right or left, to angles behind my body, can result in a drawing that is formed by this back and forth. But of course, it doesn't communicate as such, especially if sketched with one material and equal pressure.

Figure 8a

Moving forwards through a narrow bridge, the angularity of the perspective competes with the projected dome of my sense of my vision contained in the roughly semi-circular dome of my head.

Figure 9a

Repeated delineations of a curving path, while walking along it; the last layer picks up on information of previous layers, since rhythm and direction, layer by layer, are repetitive.

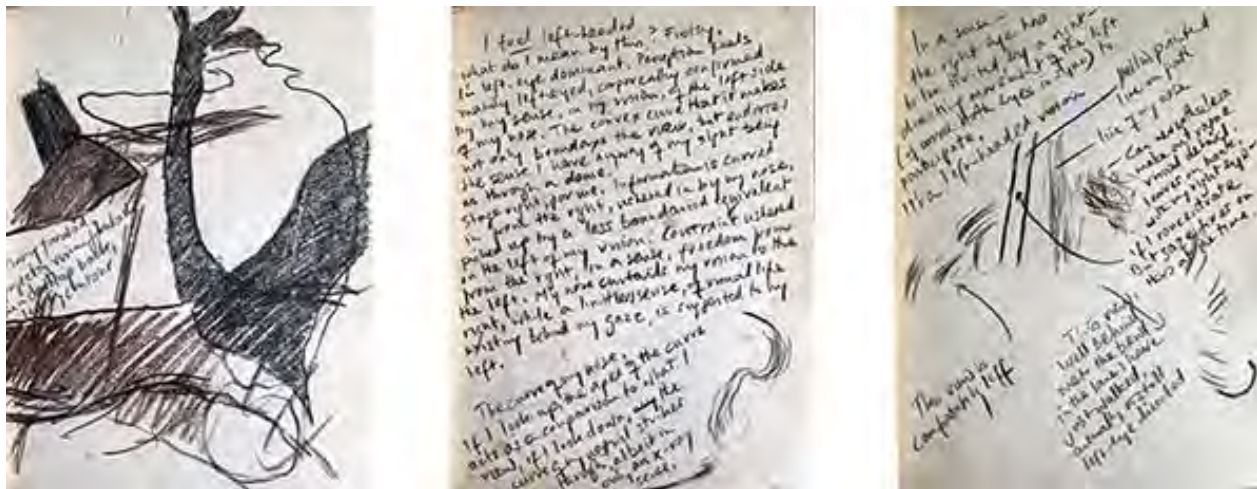


FIGURE 10A, 11A, 12A

Figure 10a

Moving forward, projecting my vision forwards then doubling back, as led by contour.

Figure 11a

I feel left-headed. What do I mean by this? Firstly, I'm left-eye dominant. Perception feels mainly left-eyed, corporeally confirmed by my sense, in my vision, of the left side of my nose. The convex curve that it makes not only boundary of the view, but endorses the sense I have anyway of my sight being as though through a dome.

Stage right, for me; information is curved in from the right, ushered in by my nose, picked up by an equivalent working less as a boundary on the left of my vision. Constraint ushered in from the right, in a sense, and freedom from the left. My nose curtails my vision to the right, while a limitless sense, of visual life existing behind my gaze, is suggested to me left.

The curve of my nose: if I look up, the apex of the curve acts as a comparison to what I view. If I look down, the curve of my nostril strikes through, albeit in only x-ray terms.

Figure 12a

In a sense, the right of my two eyes has to be invited, by a right-directing of the left one (of course, both eyes work in sync), to participate.

It's a left-headed vision. My view of anything is comfortably left. Even the right view well behind me to the bend well behind me in the lane through which I have just walked, is actually still left-directed.

I can nevertheless make out vague visual detail, leaves on the bank to my right, peripherally with my right eye, if I concentrate; that is with my eyes focused on the ground in front of me.

REFLECTION (1)

In the drawing (figure 4a), I comment: "the balance of drawing is always tipped in favour of the mark making itself, the material." One could deduce from this that a personal aesthetic intervenes in the drawing, permeating how, and to an extent what things are seen, for example, due to the influence on me of the Yarbus visuals. My looking, in coordination with simple heavily stated lines in either soft pencil or charcoal pencil, roots out edges and accents that line either contours or indexes, or, in the case of dry bracken, can describe. The marks and their arrangement are an extreme abstraction of my looking, in this instance also connected with movement, in which case one must rely on the attraction of the material itself. Insofar as I *do* rely on the material to stand in for what I see and am trying to convey, I am attracted by what appears to be its autonomy; that under limited circumstances and conditions, which (Bohm, 2002, p.197) confirms but in a *negative* limited sense, a material medium will behave relatively independently. The latter, in this case, are the speed at which I have had to act and react, albeit while moving only slowly, and an inner conviction that the mark making will register something of the visual experience. In his lecture as part of the Embodiment Conference at CUNY Graduate Center in 2012, Noë stated that in "visual presence" one sees much more than is visible. Equally, according to Noë, one might also be aware of much less than projects to the eyes, as in *inattentional blindness*.

Alternatively, as I also comment concerning this drawing, looking ahead of me at objects as I move towards them allows me more time to render them. (Noë 2012) stated that 'a consequence of action in perception, which he terms *actionism*, is that we're more visually conscious than we might think we are', which suggests that among those objects that I can see that I'm approaching, there are others that register in my visual sense indirectly; what

Noë referred to as “degrees of presence”. In the case of delineation, say, of the path, as also in (figure 9a), my vision as I trace the edge back to me could be said to pull the line down through the page. The line metaphorically is like a kind of pulley that propels me forwards into space as the point of focus nears and replaces itself, (figure 10a). Unlike a pulley, however, the line is of finite length, and as it halts at a point on the edge of the path that I pass, I must look forward into the space for the next new starting point. Contours of the path, especially in their dislocated appearance on the page, in a sense traverse the space, the void, that I pass through.

In (figure 1a), where I question how one traverses the gaps of visual information as one looks forwards from one object to another, this may cause one to seek analogies to stroboscopic effects as captured by camera and video. However, in terms of how the eye registers movement, the apparent synchronicity of movement when composed of the myriad stop-frame sequencing of video and animation technology does not seem to provide a sufficiently close comparison. Noë, 2008, interviewed in the Embodied Techne series by Marlon Barrios Solano in NYC in 2008, describes “achieving access” to the environment through a whole complexity of bodily, sensory and cognitive skills and, in the context of dance, of those involved with it trying to “enact experience” in a way “that forces us to catch ourselves in the act of having an experience.” Such self-observation, when this involves active bodily instead of just mental and/or sentient relationship, may also be how the drawer relates to the environment being depicted. Even when the drawer is relatively still in relation to the depiction of still objects, this may be a no less appropriate medium in respect of “catching ourselves in the act of having an experience”.

Another possibility for capturing movement in drawing would be to allow the drawing line to walk with one, as if mimicking the “drift”, yet, in the line’s randomness, also relating to later theory’s supposition of shutting down during the fractions of seconds of eye movement (Tye, 2006) to which “drift” refers. (I often allow line to meander on the page as I am looking for the next point of focus.) In both this use of line and one that mimics stroboscopic motion, the problem is that while they increase the mediumistic substance of the drawing, and cause it to look like it is dealing with movement, they may no longer be considered an accurate topology of this aspect of vision.

A particular characteristic that I find makes this question even more difficult to address in drawing, in this instance, is that I was myself moving while looking and attempting to record. It seems impossible to notice what happens when one’s perception flips from one point of focus to another, and within the drift of a line, for example, there may be many divisions of the drift into ocular tremors, because nevertheless, one is not blind during these fractional seconds of movement. The situation feels somewhat similar to attempting, as a small child, to walk either within the stones on the pavement or only on the stones’ joins. The eye does not shut down when in conjunction with each

movement but flips with the movement to the next point of focus. Nevertheless, irrespective of the difficulties, my drawings alternate between description of observable phenomena and that of questions of visual perception itself, namely eye movements, in process, and in such a process develop configurations that have a degree of relatively autonomous visual and tactile substance.

(Figures 5a – 7a, 11a and 12a) concern what felt to me like the void of my visual sense, itself moving me through space. I was aware of both physiological and biological characteristics of vision. I reference, for instance, the convex arc of my nose that I can see as a blur beside my view, since I am left-eye dominant (the tendency of some people to have one eye that is stronger, therefore leading, than the other, instead of central focus), that provides a constant right-side perimeter. The blurred sense that is due to the priority my vision gives to the left one of the disparate pair that fuse to result in binocular vision, Changizi (2010, p.56) refers to as x-ray vision, as “the power to see through things... crucial for understanding why we have forward-facing eyes.” It is true that with my nose, a permanent reminder of this - albeit left-sided, in my case - biological characteristic of human vision seems to lead me forwards. When I looked down on the sketchpad on this drawing occasion, I could visually sense the round form, though semi-transparent, of my left nostril. My visual awareness is therefore ushered in from the left (on reflection, this seems more accurate than what I have termed ‘stage right’ in (figure 11a)), and checked from the right, which I suggest is influenced by the prominence of the bridge of my nose.

Insofar, according to (Noë, 2012), that one can have a sense of the back of objects as a “presence as absence,” then in my case the preferred route I would take in sneaking around the object, as it were, would be from the left side. My left side does not have the sense of boundary of my nose, and the more active facility of left peripheral vision suggests the recession of space well to my left. I can of course sense across to my right, but, as led forwards by my left eye, space tends to seem somewhat ahead of me. In (figure 12a), I have noted that if I concentrate on my right-side peripheral vision while focusing fixedly in front of me, I can make out vague visual detail on the right of my nose. This intuitive visual formatting of direction has also affected the inclination, positioning and breaking of the lines in the handwritten commentary.

Any sense of there being a boundary in the scenes to which my drawings are observation and response would therefore be from within my field of vision, but my notes on the drawings suggest that this field had a contained hollow sense, as might have been more physically apparent if the path had a canopy of trees. The feeling I had on this occasion while walking and drawing was of having an asymmetrical, “left-headed” vision, whose boundaries seemed like a peering out from my own head, when part of it, the left side of my nose, is even slightly out there in front of me as a guide.

The geography of the location, to which I deferred through my constant, albeit slow, movement, along with most other people, resulted in a degree of sensory and physiological awareness that I had not previously been able to consider.

DISCUSSION

Damisch (2002, p.148) states: "...the semiology of art strives to reveal the general habits and principles that govern depiction at a given age." Insofar as Abstract Expressionism is still a pertinent mode of painting, a possible reading of mark making that is released from iconographical references is in accordance with Rosenberg (1952) when he states: "...line can establish the actual movement of the artist's body as an aesthetic statement". He also states in the essay that an 'action' (registered in this kind of painting as a mark) is "made of both the psychic and the material." This suggests that by psychic, Rosenberg does not simply mean as only a mental phenomenon, but through its connection with the physical.

In respect of the Damisch quote, it would not be inappropriate to link the article's referenced in-situ drawings with Abstract Expressionism. Their brevity makes it unlikely that the viewer will associate them with the objects that they fractionally denote, even though they may project landscape associations, and what comes through instead is the intensity of the drawer's connection with the activity. Comparison between theory of Noë and Rosenberg supports an experiential and phenomenological approach to understanding the drawer's relationship to the environment via her/his body, of which cognition is an integral and inseparable component. In this respect, (Cain, citing Franck, 2006, p.18) states: '...where "knowing what one is doing" is forfeited in order to fully connect with the body.' In the case of Rosenberg, this is a combined psychic and corporeal connotation through drawing, concerning the role of mark making in what he refers to as "Action Painting."

Consideration of such possible engagement between oneself and the environment through the activity of drawing is in turn a means of acknowledgement that such an activity is validated by experience.

STATEMENTS TRANSCRIBED FROM DIRECT OBSERVATION WHEN DRAWING (2)

The second observations, hand-written on tracing paper overlays onto blank spaces of the drawings to which they refer, figures 1b – 12b, as soon as possible after their realization, are indented in sets of three below each respective set of three drawings.



FIGURE 1B, 2B, 3B, CHINAGRAPH PENCIL ON TRACING PAPER OVERLAY ON 27 X 20.5 CM PAPER, 2013

Figure 1b

Return to the implications of shape and fill in. Push the contour back, return to this starting point and push the contour back once again. Walk the line forwards, use the rough fit of a new motif observed on top of an existing representation.

Most of this is ushered in from the left, but in some instances I look to the right across the bridge of my nose.

Figure 2b

As I move forwards and backwards, recession to the left, on the left, occurs increasingly to the right of the drawing. Contours that appear upright just prior to the moment of passing the object then lean increasingly to the left as I pass by them.

Figure 3b

In the instance of a round-gauge wooden fence, the modularity of the structure enables countless opportunities for repetition and re-working, as I walk.



FIGURE 4B, 5B, 6B (20.5 X 27 CM)

Figure 4b

Any single instance in the drawing of a descriptive shape provides possibilities of referential reading of the remaining more abstract mark making.

Figure 5b

The visual void, the tunnel of my vision, in this instance is felt to have a kind of perspective, an embracing perspective formed by curves. Space is articulated by what is on its perimeter.

Figure 6b

(No commentary on this drawing)



FIGURE 7B, 8B, 9B

Figure 7b

There's a fair amount of synchronicity between previously drawn objects and new ones of the same order. However, perspective changes dramatically on each movement, coupled with new looking up.

Figure 8b

The end of the walking forwards through the bridge is constituted not by the bridge's sides, as previously referenced in the drawing, but by the mass of what I can see of my own torso as I look down at the sketchpad. In this sense, the bridge, in so far as it has been described, has passed through me.

Figure 9b/10b

(No further commentary applied to these drawings)



FIGURE 10B

Figure 11b/12b

(No re-working of these drawings)

REFLECTION (2)

On the second circuit of the lake the day was cold and overcast. While there were a few strollers and joggers, their presence was intermittent, and I felt that behind me and around about lacked the relaxed spirit of the previous occasion. (Noe, 2012) suggested in his lecture that the “fluid boundaries” between visual and other sensory forms of presence does justice to “something like imagination.” My comment about my particular sense of the location on this day can be read in terms concomitant with both sensory consciousness – “behind and around about”, relating to Noë’s ‘seeing more than what is visible’, and a more psychic level of identification when I say: “I felt that... lacked the relaxed spirit....” I had a sense, also, of struggling to make the new layer of the drawing fit the first one, while of course part of such a struggle is in accepting the inevitable role of autonomy, as mentioned earlier; the question of where this next initiative would take me.

In (figure 2b), I seem to be suggesting a stop-motion sequencing of movement as I reference the same objects that appear in different relationship to the drawing’s frame, increasingly veering to the right of the page. The question of the gap - how to traverse it - remains unresolved. When this happens with a contour, say, of the right side of a tree visible on my left, the next linear repeat of the same contour as I pass by it seems to veer to the left and crosses over itself. In this respect, in so far as this movement constitutes a gap, I have filled in the resulting shapes as solid. This appears in (figure 7b). The filling in of the shapes is a connotation of movement as mass. Importantly, however, I notice this in the context of interest in it as a visual sensory question. If the eye *does* shut down during saccades, then a formal solution would possibly be to reverse the relationship of mass and

space to the notion of gap, and treat the latter as filled. Mist, in this location low-lying over and around Hoamji Lake in the autumn, is perhaps the nearest one sees of the natural articulation of space as mass.

In (figure 5b), I suggest that a possible way of indicating space while retaining its apparent emptiness is to reference what seems to be its perimeter. In this instance the land, trees and mountainous horizon appeared to *embrace* the void of the lake. However, in so doing, my sight itself also appeared to be linked to a gently receding vortex of space. By the end of the drawing, (figure 7b), which had taken me through a wooden-sided footbridge towards the lateral end of it, where I could look out across the lake from a parapet, I had, as it were, moved through a space defined by the mass of my own body. If I had been looking ahead at this point, my attention would have been similar to that of (figure 5b). However, in looking down, I noticed that this mass, as defined by the convex curve of my torso, had in effect led me through the space. In this respect, like contours of the path that, in earlier commentary, I say I had pulled towards me as I walked forwards, the sides of the bridge had, in a sense, moved through me.

CONCLUSION

The experiential dynamic, suggested as being a source of motivation, is informed by the difficulties of observing visual phenomena, especially while moving and given the paucity of the materials, and by biological characteristics of visual perception itself. From the rich source of Merleau-Ponty's *Phenomenology of Perception*, the following quote particularly evokes the fundamental nature of one's link with any location in space:

We have to rediscover beneath depth as a relation between things or even between planes, which is objectified depth detached from experience and transformed into breadth, a primordial depth, which confers upon the other its significance, and which is the thickness of a medium devoid of any thing. (2002, p.310)

In the reflective commentary on the drawings, there is acknowledgement of formal and cognitive means – the pictorial language and consciousness of how it works - which in the Merleau-Ponty quote may mean the 'objectification,' in this instance, of depth, as in turn a means of articulating the experience of being in the location, the surroundings of the lake. "Primordial depth" as "the thickness of a medium devoid of any thing" could refer to how one imaginatively, experientially cites oneself in space. In the context of recalling a friend who he knew to be in a different geographical location, (Noe, 2012) suggested that the friend could have "a certain vivid presence" in the room, while not being physically present. One might extend the idea of summoning to mind of people or things that one cannot see to that of having an aggregate sense of the general environment as a means of citing oneself in its space. (Figures 1a, 2a, 3a, 5a, 6a and aspects of (2b, 3b) have areas of blank

space where the texture of the paper and their shapes' convexity seems to summon a "presence as absence" (Noë, 2012), and logically relate to what the drawer is either standing over or moving towards at the moment in which the scene is stalled. While it is suggested that ideas of Merleau-Ponty and Noë may here relate, so too does the physical reality of the drawing paper, its surface basis, through its paradoxical implications of space.

A discovery that may be deduced from this exercise of drawing in-situ is how, in this instance left-eye-dominance, works in practice. The drawer's experience suggests that while the peripheral facility of vision is one proof that sight is binocular, the tendency of one's helper eye to back up the dominant eye, as the case may be, supports the linguistic use of the term eye as a plural noun, as in *the eye of the beholder*, *the blink of an eye*, *eyesight*, etc. This idea of monocular vision, however, is as a compound synthesis of a number of ocular facilities that give variety to how one sees, rather than the mere result of closing one eye during any single-point focus when using linear perspective. If one is predisposed to eye-dominance, a simple test – as noted by the author – of closing one's dominant eye, whereby the open eye then simply appears to be doing the same monocular work as is usually done by the dominant eye, and then flitting back and forth between either eye, may reveal that peripheral vision is considerably enhanced when both eyes are open, even while one still appears to see only through the one dominant eye. The comment on (figure 12a) is getting at this; in this context not so much that the 'right eye has to be invited to participate', as that it needs to be noticed participating.

The configuration of many of the drawings has been ushered in from the left, the plural eye leading from the left. Any contra movement, such as (figure 4b, 7b, 9b), particularly due to the fact of curving of the path from right to left, in this case crosses over the drawer's left eye dominance. (Cain, 2006) states that: "a cognitive being's world... is a relational domain brought about by that being's autonomous agency and coupling with the environment." (Noë, 2012) also suggests in his lecture that "visual presence" is achieved outside us, in the surroundings, not inside us. This complex interrelationship between internal and external, when one's consciousness of how sensory visual perception is working is placed like a topology over what is projected back to one from the external environment, as a means of organizing it pictorially, can be considered by drawing in-situ when the latter involves referencing an external environment through physically walking towards and within it. While moving forward into the space I was, in both senses of the verb, drawing the space towards me, this transcribed in cognitive, psychological and bodily terms *through* me, which could be said to have resulted in a kind of *stasis* in the space of the location.

The article's reflective comment references visual tendencies in relation to thoughts concerning moving through space, filling space and projecting one's own space within space in its larger context. The descriptions written on two drawings, (figure 11a, 5b), consider one's awareness of occupying space when this phenomenon is at most times invisible. The "thickness" of space (Merleau-Ponty, 2002) may be in terms of the

substitutions one makes for its invisibility through reference to one's own body, as for instance in (figure 8b), when the mass of the torso seems to fill the space of the bridge being passed over. The central vortex of this drawing, and the effect of the curves across the horizontal axis in the middle, bring what would otherwise be the flat platform of the bridge up to meet one, and convey a sense of "presence as absence" of the drawer moving into the space. Equally, the handwriting applied to the drawing (figure 8b) connotes the presence of the drawer as *thought*, and, potentially, denotes such presence through its *graphology*. The character of the drawn mark making, insofar as one agrees that the mark alone can be a signifier, *also* denotes psychically, to some extent. Just as one can have a sense of another person's demeanour and state of mind from her/his physical presence, such sentient character may also be conveyed by physical characteristics of mark making, (Rosenberg, 1952). There is some indication in the description of location at the beginning of the section, Reflection (2), that one can also read sentient characteristics as if projected by the environment: "I felt that behind me and around about lacked the relaxed spirit of the previous occasion".

At various points in the article the question of movement in the drawings is discussed – given that the drawings are still-image based, which seems to pull the drawer forward and back within them. Awareness of this through the drawer's visual sense, and sense of mobility, is metaphorically realized in the crossing of contours, which form shapes that are rendered as solid, for example (figure 2b, appendix c). Leonardo's idea of non-temporal movement (Damisch, citing Koyré, 2002, p.161) concerns the subdivision of time into *instants*, as points of infinity that can be likened to the points at the beginning, end or any temporal stage of a drawn line. Just as the paradoxical nature of the idea makes it interesting, so too is the idea of using one's visual and corporeal experience of movement to denote a location in a still, descriptive sense – however abstract the methodology might make it - and connote one's sudden and static sense of being in the location as a space. This possibility is captured as an accumulation of points – formal/material points and their development as lines and shapes that are also markers of time - on multiple trajectories that tend, in the case of the referenced drawings, to be ushered in from the left and curtailed on the right, or double back on themselves from the right. In the in-situ drawing from the same location (appendix b, appendix d), the temporal points along a left-to-right trajectory through space are indicated as stoppages of the top edge of the drawing board, and numbered chronologically according to their incidence.

As well as many other ways in which drawing can be used, this medium is one means of ensuring the concentrated focus on the above-stated interests, and in the meantime visual referential characteristics of the location of the activity determine how this sensory, experiential connection with one's environment may look. The transparency of the overlays, elements of each former drawing/text coming through and interrelating with the later one, offers a pictorial analogy to the dual function of one's eyesight. In some respects the interrelated layers work on a unitary basis, where the two drawings synchronize, and due to

correspondences found during the process of drawing. In another sense, the disparities between the two layers are analogous to how, autonomously, either eye has the tendency to catch on visual incidents to the side of one's vision and draw one's attention to them.

In many instances of drawing practice, automatic selectivity will be involved in drawing, of which one is not necessarily aware during the process. In this connective process, part of the selection may be due to what (Noë, 2006) refers to as “change blindness” and “inattentional blindness.” Noë (2006, p.420) states:

Our success as perceivers depends on the fact that we are very good at noticing flickers of movement and other attention-grabbing concomitants of change. We spontaneously direct our eyes to these transients and so discover change as it happens. It turns out that if we are prevented from noticing the associated flickers, or if there are no flickers – because, say, the relevant changes are too gradual – we will remain unaware of the changes going on around us, even when they are large-scale and pertinent to our interests and background concerns.

The term “flickers” in the quote from Noë recalls earlier research as cited in the article's Yabus section. In a sense, the author's observations of his own drawing process may differ from Franck (Cain, 2006, p.18), as already quoted on page 11, and, in this instance Noë, on the basis that the remit of the in-situ drawings under discussion has called for an extractive awareness of the referenced location. This has been partly due to the superimposition of an existing drawing methodology, even while in turn disputed by this new drawing experience, and through actively *looking* for points of focus through “flicker” of the eye rather than “spontaneously.” Such looking has in turn been a means of compensating for the slow movement past the visual detail of the location, in which case, according to (Noë, 2006), the changes may not otherwise have been noticed. Equally, use of written overlays has in turn pushed the drawing process in a more self-consciously research-based direction.

(Noë, 2012) referred in his lecture to “degrees of presence”, where one's relationship to something is “perturbable” by respective movements and changes between oneself and it, as suggested also in reflective comment concerning (figure 7b): “...perspective changes dramatically on each movement, coupled with new looking up.”

Insofar as the drawer's method is in this case based on a fondness for the aesthetics, as well as the apparent functionalism, of the Yabus visual products, inattentional *selectivity* is based on the conformity of certain objects or parts of them, as opposed to others. However, other in-situ drawings (appendix a, b, d) indicate that where the method is most useful is in traversing space, in these drawings' instance, of the sky. The set of drawings cited in the reflective comment, however, challenge such a method due to the drawer's

moving while drawing, where, in a sense, the eye shuts down during short interludes in favour of movement itself, enabling the drawer to take stock of the situation and re-work. Aspects of the location as it unfolds in the drawing chronologically are therefore ignored in these instances. A useful analogy may be to group skipping when, in the case of the rope being turned by others, the skipper corporeally spirits her/himself into the routine before entering the rope. Connection with the body during drawing is, in the case of this present drawing research, a more fragmentary experience of limited duration, as indicated in the reflective comment on (figure 4a): “To look ahead, while looking at objects, wins time to draw”.

Especially when seen in the present reproductive format, the hand-written commentary on the drawings read as blocks of tone that contribute to the drawings’ space. While produced in the location but after the drawings, the writing has in a sense re-constituted itself as a visual part of this in-situ experience. In (figure 8b), the position of the writing in relation to what may be considered a vortex of space is reminiscent of an avatar of a video game screen, the virtual movement implicit in such an analogy relating to the idea as conveyed in the reflective comment of ‘the bridge - as represented in the drawing - having passed through the drawer’.

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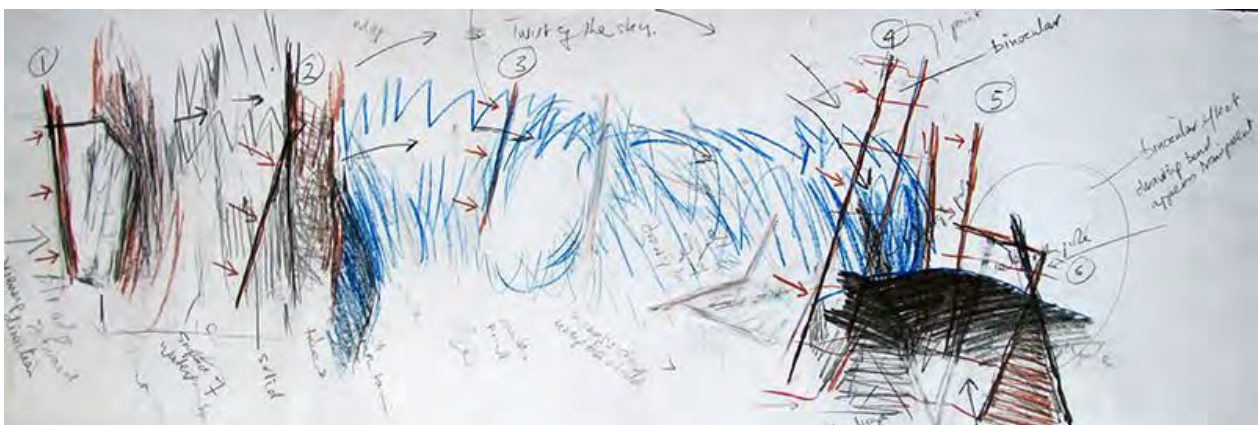
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APPENDIX



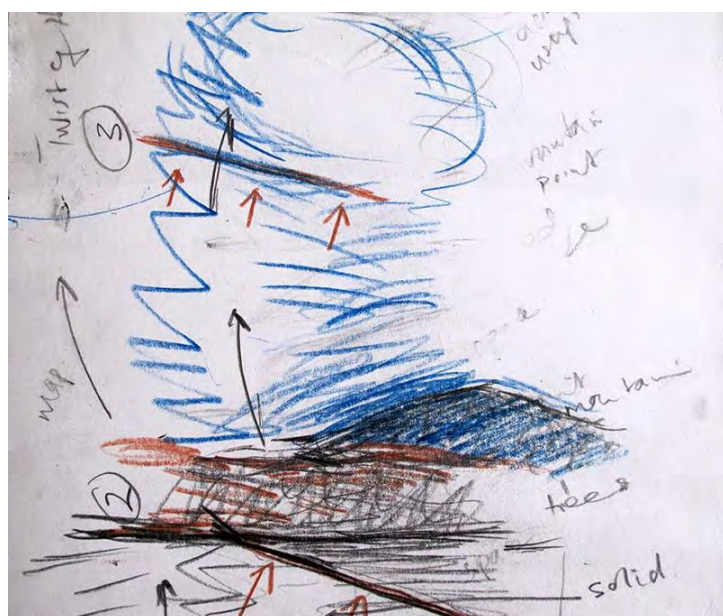
APPENDIX A: THE AUTHOR'S IN-SITU DRAWING OF A SPATIAL LOCATION FROM VISUAL INCIDENT IN FRONT OF HIM, ACROSS THE SPACE OF THE SKY IN AN ARCING MOVEMENT ACROSS HIS HEAD, TO A POINT BEHIND HIM AS ACCESSED BY THE TWISTING OF HIS BODY, THROUGH 180 DEGREES (2013) (DRAWING CAN BE READ BOTH VERTICALLY AND HORIZONTALLY)



APPENDIX B: THE AUTHOR'S IN-SITU DRAWING OF A SPATIAL LOCATION FROM VISUAL INCIDENT IN FRONT OF HIM, ACROSS THE SPACE OF THE SKY IN AN ARCING MOVEMENT ACROSS HIS HEAD, TO A POINT BEHIND HIM AS ACCESSED BY THE TWISTING OF HIS BODY, THROUGH 180 DEGREES, WITH NUMBERED INSTANCES OF TEMPORAL STAGES IN THE MOVEMENT, CONFORMING TO VARIOUS KINDS OF VISUAL INCIDENT ON ROUTE (2013) (DRAWING CAN BE READ BOTH VERTICALLY AND HORIZONTALLY)



APPENDIX C: DETAIL OF IN-SITU DRAWING 2B TO SHOW THE OVERLAPPING THE SAME CONTOUR OF A TREE AS THE DRAWER (THE AUTHOR) MOVED PAST IT, IN WHICH CASE THE OVERLAP IN A SENSE CAPTURES A MOMENT IN TIME AS A SHAPE



APPENDIX D: DETAIL OF INSITU DRAWING APPENDIX B, STOPPAGES OF THE MOVEMENT ACROSS THE SPACE OF THE SKY BY THE TOP EDGE OF THE DRAWING BOARD, NUMBERED CHRONOLOGICALLY ACCORDING TO THEIR INCIDENCE IN THE DRAWING



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tracey@lboro.ac.uk

MAPPING PLACE

Paul Woodruffe ^a

^a Unitec Institute of Technology, Auckland, New Zealand
pwoodruffe@unitec.ac.nz

The use of a site-based drawing methodology as a tool to map place was undertaken in the belief that it is possible to think of maps not as representations of an established reality but as a tool to produce new realities, and that the act of drawing on site, with the pressures that come to bear during this action, assist the artist to engage in *“fields of relations rather than arrangements of objects.”* (Marot 2003:-iii), something considered vital to site analysis. This drawing approach considered many aspects of site analysis that Manuel de Sola-Morales wrote about in *“A matter of things”*, one of these was a desire for a methodology capable of revealing what de Sola-Morales describes as the *“force of the peripheral place”*, and exploring *“the void between disconnected objects.”* The work also demonstrated an ability to reveal *“the void and the interstitial lands as positive material.”* (de Sola-Morales 2008:-197), it achieved this through the use of irregular shapes to define objects and *“white space”* to present the tensions between these objects. It also defined varieties of peripheral space through categorizing characteristic conditions of the site, and challenged the use of purely digital analysis methodology described by de Sola-Morales as; *“the sterile securities of analysis.”* (de Sola-Morales 2008:-197). This site-based drawing when conducted alongside photography and GIS mapping, can address an established theory that *“the science of space must be assessed at several levels,”* (Lefebvre, Elden, Brenner 2009:-171) and that approaching spatial problems *“cannot consist of one formal method, logical or logistical.”* (Lefebvre, Elden, Brenner 2009:-171). With this methodology the suggestion of contradictory use of the site is more possible. This drawing on site is not only useful in ensuring a complete site analysis, but it also acknowledges that *“everywhere, people are realizing that spatial relations also are social relations”* (Lefebvre, Elden, Brenner 2009:-190). It does this through provoking the viewer into conversation around social uses and relationships within the sites by avoiding a direct meaning that could be agreed upon. Unlike drawings that adhere to the rules of perspective and scale, where logic can be deduced from the rendering, and a consensus reached on the nature of the site structure, these site drawings do not conform to the rules of pictorial realism or structural measurement, and so can achieve *“a resultant cognitive shift enabling preconceptions about landscapes to be downplayed, and ways of analyzing landscapes to be enhanced.”* (Griffith 2005). The choice of colours and the decision to use a painterly form of line-work in these drawings is made in the hope that a *“turn toward artistic forms of representation can bring social research to broader audiences”* (Leavy, 2005:-55), and that the drawings can somehow through the mystery and appeal of artistic colour work along with a strong sense of narrative can democratize discourse on space and place.

THREE DRAWINGS FOR SITE ANALYSIS.

Three drawings produced on site for the analysis of edge and boundary, a walking experience, and specific sense of place. These drawings were each part of suite of drawings used to compliment GIS, traditional cartography and photographic site analysis methods for Landscape Architectural projects.



DRAWING 1. THE COASTAL WALKWAY BOUNDARY HOUSE A. KENNEDY PARK, AUCKLAND.

Discovery and depiction through drawing of subtle effects involving small landscape interventions.

This drawing was used to explore the nature of a public/private boundary, in this instance the way in which a private residence had used subtle interventions in the landscape to influence the way foot traffic interacted with the boundary edge of their property. The drawing is coloured pencil over acrylic colour, with the negative spaces used to increase the tensions and relationships between the objects and surfaces observed at the site. This was done to communicate the experience of hierarchies and groupings within fields of relationships that were perceived during the site visits. The work was done over the course of two days, but with multiple visits to the site beforehand to observe and move through the spaces created by the interventions. Memory was used extensively in the process of creating the separations between these fields.



DRAWING 2. LOCAL KNOWLEDGE: WALKING MOUNT EDEN, AUCKLAND.

Drawing as narrative based map-making.

Done over 4 days, and with pencil and acrylic colour drawn over the top of a vector rendered aerial photograph site plan. This work was produced to advocate for a re-thinking of the way planning was being done for a series of walkways, and was intended as an interactive drawing designed to elicit a response from the local residents it was presented to as a digital print. It was drawn using a narrative that I had experienced; accompanying a well-known local horse trainer and his horses through the various walkways in the landscape. The image was drawn to invite viewers to recall their own narratives that involved journeys through the myriad of walkways within the site, or to expand on the one depicted in the drawing. The use of the digital vector map was designed to enable the viewer to locate places within the site with reasonable accuracy, a device that was intended to make the drawing an active participant in the conversations surrounding walkways of the area. This interactivity could be achieved by placing tracing paper over a digital print of the image, and re-drawing the new data.

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DRAWING IN-SITU: SPACE, MORPHOLOGY AND STONES

Robert A. Newell ^a

^a Swansea Metropolitan University of Wales Trinity Saint David.

Robert.newell@smu.ac.uk

This article describes the author's current in-situ drawing practice and the importance he attaches to perspectival space and morphology in the context of landscape.

SPACE/PERSPECTIVE



FIG. 1: *HARLECH GRITS: TOWARDS MOEL YSGYFARNOGOD*, PENCIL AND WATERCOLOUR ON PAPER, (545 X 902 MM).

Landscape is the outdoor environment as experienced, we are aware of ourselves *here* whenever we are aware of an array of objects *there*. Landscape is thus fundamentally perspectival, we do not simply *have* a perspective on the world, we *are* perspectives on the world, perspective is integral to a relational ontology. Landscape as an art is an outcome of the profoundest elemental conditions of human life. Painting and drawing affords a methodology for cultivating perceptual experience in a way that passes beyond mere knowledge of its objects to enable a deep-rooted reciprocity. These observations are made in direct opposition to what I have on previous occasions termed the ‘negative critique of landscape’, a long-standing multi-disciplinary denigration of landscape, perspective, and even space, as redundant cultural constructs of bourgeois and imperialist ideological hegemony.

Commencing to draw on blank white paper, out on a cold windswept mountain, is an experience that instills a sense of adventure. While the physical sheet of paper is a discreet bounded object, it serves as a material metaphor for an indeterminate primordial continuum. While a drawing proceeds, space is made apparent; its scale, depth and character emerge in often surprising ways. Drawing makes space visible within a complexity of relations and potentialities that cannot at first all be comprehended; a landscape forms over time, a complex synthesis of perceptual events, it is a process of constructive revelation. Every touch detail and relation is a materialized thought. The

perceiving subject itself is intimately spatial, oriented and thus situated. I consider that beyond the physical features of landscape, one of my fundamental concerns and motivations is with revealing, creating and manipulating space; its unity, character and perspectival integration being bound up with my situated existence.

The geometry of perspective constructs configurations of points, lines and planes that systematically relate a viewpoint to the vanishing points at infinity for all objects within the field of view. I consider that its mathematical/conceptual idealisation and abstraction is not alien to our sensory experience, but rather that it is consistent with our innate perceptual and cognitive capacities. These capacities constitute a primordial condition for the appearance of objects.



FIG. 2: *GREAT ASBY SCAR 1*, PENCIL AND WATERCOLOUR ON PAPER, (489 X 788 MM).

The limestone pavement of Great Asby scar has provided me with perspective recessions of clints, grikes and water runnels.

MORPHOLOGY AND ROCKS

My recent work in drawing has engaged with a series of natural morphological themes of infinite complexity, structuring space in ways that challenge perception. Complexity is particularly intriguing when it sustains the tension between order and chaos, structure and texture. These themes include: scree slopes and boulder fields that exhibit the meeting of chaotic randomness with the interrupted rhythms and order of gravitational flows

punctuated by fallen rocks, and those distributed by vanished glaciers; the breaking down of sedimentary cliff structures; perspectival arrays of limestone pavements involving the repeated forms of clints, grikes and water eroded runnels. The drawings are made entirely in-situ, involving many repeated sessions in each place. They develop as a complex synthesis of extended observation in which structures are revealed over time in varied light conditions. The intensive development and refinement of form tends to increasingly transform the seemingly static topography of rocks into the fluid rhythmic flowing forms of process.



FIG. 3: *CLOGWYN DU'R ARDDU*, PENCIL AND WATERCOLOUR ON PAPER, (559 X 814 MM).

Clogwyn Du'r Arddu is a volcanic formation created over some 4 to 5 hundred million years ago. Its successive beds rise above screes and boulders that exhibit the meeting of chaotic randomness with the interrupted rhythms and order of gravitational flows punctuated by erratics distributed by a glacier that vanished some 10,000 years ago.



FIG. 4: GLACIATED ROCKS: PEN Y BENGLOG II, PENCIL AND WATERCOLOUR ON PAPER, (508 X 711 MM).

One winter I came across an outcrop of rounded glaciated rocks above Nant Ffrancon on Pen y Benglog (Summit of the Skull) that I recognised as those drawn by John Piper (1903 - 1992) in c. 1946-8: *Glaciated Rocks, Nant Ffrancon*. Eventually, with a bit of searching, I found the very same viewpoint from which I eventually proceeded to make the drawing *Glaciated Rocks: Pen y Benglog II*. The geological term for rocks of this type: *roches moutonnees*, reflects the similarity of these rounded forms to recumbent sheep. Piper's drawings, prints and paintings of Snowdonia constitute one of his most intensive themes. I made three further drawings of this group of rocks from different positions.



FIG. 5: GLACIATED ROCKS: PEN Y BENGLOG I, PENCIL AND WATERCOLOUR ON PAPER, (508 X 711 MM).



FIG. 6: GLACIATED ROCKS: PEN Y BENGLOG III, PENCIL AND WATERCOLOUR ON PAPER, (508 X 711 MM).



FIG. 7: *GLACIATED ROCKS: PEN Y BENGLOG IV*, PENCIL AND WATERCOLOUR ON PAPER, (508 X 711 MM).

The activity of drawing involves walking as a fundamental component. On mountains it often takes a good two hours to reach a spot where I work on a drawing, repeatedly, some twenty to thirty times. By the time I return as it get dark, I have often spent four or so hours walking with all the necessary kit. Prior to starting a drawing, I spend many days walking to discover subjects. This is not merely a physical necessity, the experience of walking with aesthetic purposiveness intensifies environmental awareness. Our spatial sensibility is necessarily embodied, perspectival situatedness is not only optical, but involves all the senses. A landscape possesses a unity that is produced by the relationship of a human subject considered in terms of scale, activity, movement, perception and conception with the physical environment of a region. Walking affords a heightened understanding of topography and scale that informs drawing itself. Being free to walk is at one with being free to for the indeterminate attentiveness that constitutes aesthetic engagement.

Drawings form the basis for making paintings in the studio. The drawings are an immediate but extended response to the place, in the place, they thus differ from the subsequent paintings in this important respect. The paintings however give a further purpose to the drawings, a dialogue is created between the drawings and the paintings in which the paintings send me back to continue working on the drawings. In this way, the material process is bound up with the developing reciprocity of subject and nature.

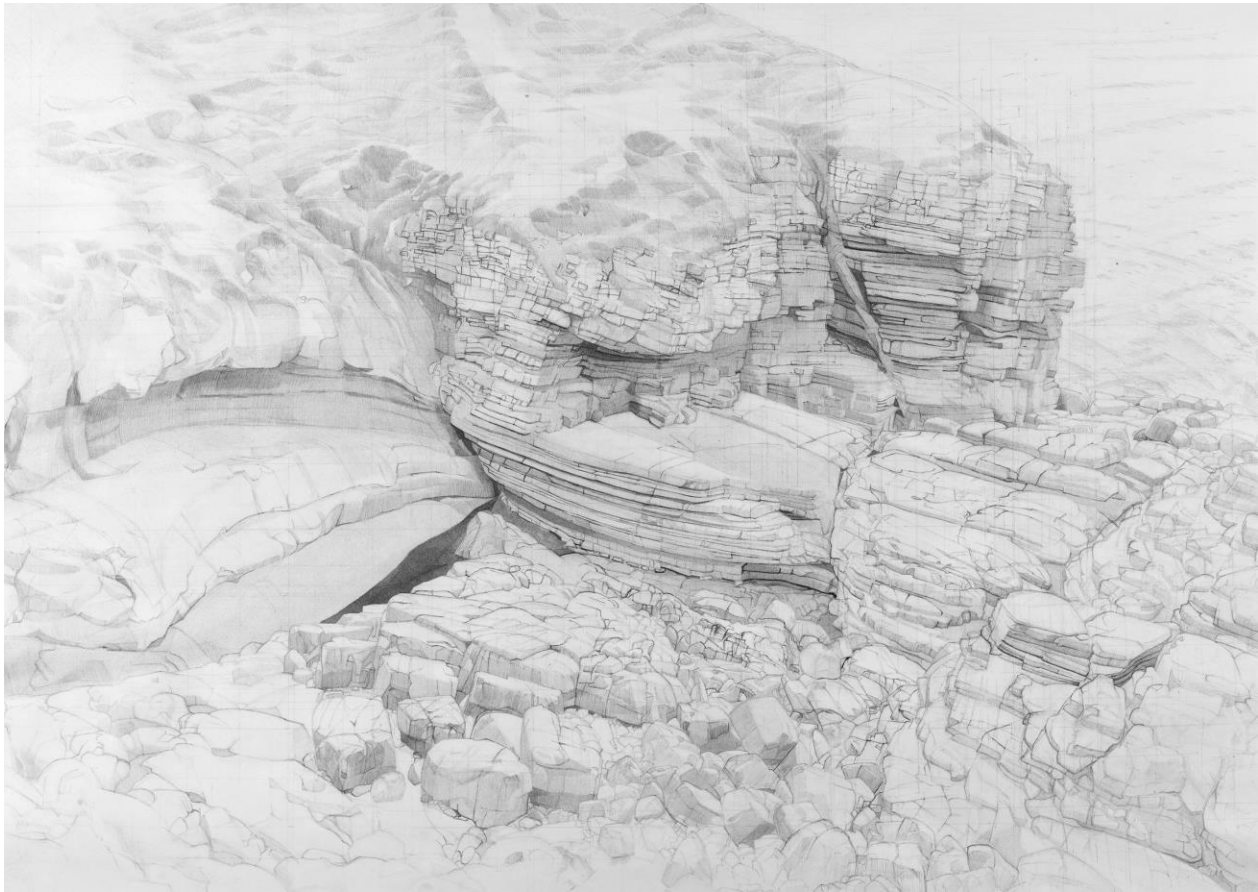


FIG. 8: LIMESTONE CLIFFS: CAIM, PENCIL AND WATERCOLOUR ON PAPER, (490 X 685 MM).

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tracey@lboro.ac.uk

A GARLAND OF THOUGHTS: RUSKIN AND CONTEMPORARY SIGHT/SITE SENSITIVE DRAWING

Sarah Casey^a & Gerry Davies^b

^a Lancaster University, sarah.casey@lancaster.ac.uk

^b Lancaster University, g.davies@lancaster.ac.uk

This paper explores a particular feature of contemporary drawing practice: that of the visual artist, and particularly the draughts-person, who works in close collaboration with other professionals from cognate investigative disciplines, and in research relationships and environments where drawing might not normally be expected to operate. The paper lays out some of the historical and contemporary context, the social and cultural pressures and opportunities and, with reference to Ruskin and four exemplary British artists: Sian Bowen, Jill Gibbon, Leo Duff & Sarah Simblet; seeks to establish and illustrate this distinctive aspect of their drawing practices and asks what we might gain from it.

INTRODUCTION

There is growing appetite among contemporary artists to work collaboratively and across previously separate disciplines, and in drawing we see artists leaving the studio to seek out ever more specialist, rare and unusual applications of drawing. This reveals a particular, fluid approach in drawing, a new sensitivity in which drawing is used by artists as a way of analysing, communicating and reflecting upon aspects of lived experience, some of which might normally be the province of other research professionals. This practice of going out into the world, to look and seek out information and engage in dialogue through drawing bears similarities to John Ruskin's statement on the purpose of drawing in the preface to his *The Elements of Drawing* (1857). Ruskin's intentions are clear, he sees drawing as an instrument for gaining knowledge rather than an end in itself, he says

I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils learn to love Nature, than teach the looking at nature that they may learn to draw. (Ruskin, 1970, p.13)

In reading Ruskin we take 'sight' to mean the capacity to seek and understand, and where he elevates the value of 'sight' over the worth of the artifact- the drawing- we interpret Ruskin as imploring the artist to engage with the subject above and beyond whatever benefits it may have for the drawing as an artwork. For Ruskin the subject was Nature as God's work. We interpret the term 'environment' broadly as sites, places and relationships. For the artists we look at in this paper the environment ranges from the body and medical investigations to archaeology and the international trade in weapons. What unites these artists and ideas is the will to use drawing to better understand the world.

The relationship we see between Ruskin's ideas and the in-situ drawing discussed in this paper is the notion that drawing in the environment requires an artist to put their competencies to the test. In doing so s/he has to be adaptable and inventive, conforming to the restraints and protocols of that particular environment, while also ensuring that the drawing captures the specificities of the encounter.

While the epistemology of sight is a rich and diverse field offering numerous relevant insights (e.g. Plato, Arnheim), this paper is specifically concerned with Ruskin's advocacy of drawing practice and pedagogy as a tool of investigation and communication.

As teachers of drawing and artists whose practices take us to usual and unexpected environments, where conventional drawing is counter intuitive, even impossible, we have come to realise a wider community of artists developing drawing in this way. Additionally, and as a consequence of accepting the challenges to conventional drawing processes, of new locations and environments, we see in these artists (and others) high levels of formal innovation. These are innovations arising from deep, sustained and sensitive engagement

with events and activities outside the studio, in the world around them. This is not innovation for innovations sake.

This marks a shift firstly towards artists asking - not what drawing *is*, but what it can *do*, and secondly towards what Steve Garner argues research in drawing should do, namely to identify “*the borders where the drawing world abuts the world of other disciplines, and to suggest where we might or should explore*” (Garner, 2008, p.13).

Despite a number of artists now working in this interdisciplinary way, there has yet to be any substantial research or exhibitions which critically evaluates and reflects upon the collective significance of these practices.

WHAT DRAWING TEACHES US

In *The Elements*, Ruskin takes the reader through a number of ‘letters’ and step by step exercises designed to engender a ‘*perfectly patient*’ approach and a ‘*delicate method of work*’ that would, ‘*irrespective of differences in individual temper and character*’, result in a ‘*refinement of perception*’ (Ruskin, 1970, p. 12).

This aspect of Ruskin’s teaching encompasses two tenets: that of observation of phenomena in the world or going out with curiosity and using drawings as a means to ‘see’, and secondly, that this practice is sustained and involves patient and insightful engagement. For Ruskin a key value of drawing is that it could make available to us features and phenomena that we might not otherwise truly see or comprehend. Ruskin’s lessons encourage a type of engagement that comprises many and different acts of scrutiny, including drawing mimetically and through interpretation, a mix of drawing sensitivities that enables us to sense, perceive, analyse and comprehend information in a deeper, embodied or perhaps holistic way.

This, for Ruskin is ‘seeing truly’, and with this in- *sight*, judgement and perception we may draw from the natural world and lived experience with a ‘subtlety of sight’ that transcends the value of the drawing at hand. Ruskin envisages a union derived of a synthesis of the draughts-person and the material world; a union in which the drawing weaves observation and accuracy with the senses to achieve a blended language that includes the emotions and poetics of the encounter.

As the art historian and theorist Ian Heywood writes

Ruskin insists that there is a quality of profound thought at work in imaginative transformation. He argues that imagination is selective and synthetic; the ‘threads’ of nature are picked out and then spun together making something stronger, forming a ‘garland of thoughts’ (Ruskin (1987), p. 359). This is perception at its

highest power –also referred to, paradoxically, as ‘dreaming’– showing the object as it truly is, a moment of thought that reveals a deeper connectedness of the object and the observer, the natural and human worlds (Heywood, 2013).

What does this enriched encounter lead to, or mean? While notions of objective ‘truth’ and sight are now open to challenge and negotiation, we are not talking here about the veracity or otherwise of any single act of perception. What we take from Ruskin and what we see emerging in some contemporary practice is that a regular and sustained depth engagement with a subject or site makes available to the artist a richer understanding not available in a cursory encounter. We see this joining of knowledge and experience in cognate subjects, e.g. the contemporary environmental writing of Robert MacFarlane (*The Old Ways*, 2012) and the poetics of Paul Farley (*Edgelands*, 2011).

If our understanding is deepened through sustained drawing in situ or we take away more than the mere drawing, what is it? These are the questions we ask of contemporary art practice.

DRAWING APPLICATIONS

Drawing is reserved; among the fine art disciplines it is valued for its immediacy and prized for its economy of means. Drawing is portable, easily transported from one place to another in the sketchbook. Fitting in the pocket or small travel bag, the sketchbook or notebook is discreet and can be produced and hidden at will. All qualities that have made it ubiquitous and a tool for anthropologists, botanists, naturalists (even policemen) set on gathering information about the world, at its best traversing new frontiers of knowledge, for instance in Charles Darwin’s notebooks of the Beagle voyage 1831-36 (Darwin Keynes, ed., 2009). Drawing was not limited to exploring geographical environments but also conceptual fields of knowledge, as found, for instance, in Andreas Vesalius’ opening of the body (1543) and Robert Hooke’s discoveries of a newly visible microscopic world under the microscope (1665).

Taking drawing outside the studio is both a new phenomenon, and simultaneously, a far older impulse. We might think of terms such as ‘collaboration’, ‘inter-disciplinarity’, the ‘post- disciplinary’ or even ‘anti-disciplinarity’ as very contemporary. However, the history and legacy of drawing is replete with examples of artists working for patrons, agencies and professions far from their immediate expertise: Leonardo’s drawing of a flying machine (1488-89), Wenceslaus Hollar’s mapping of Tangiers (1669) and Barbara Hepworth’s *Hospital Drawings* (1947-49) which we return to below.

Since Hepworth, drawing and its teaching has changed substantially. Art schools have been conflated into New Universities and drawing has joined the Arts and Humanities to become a research discipline with funding council and auditors. Institutions, universities

and funding bodies set research agendas that require not only formally structured questions and projects, but also outcomes that demonstrate value for money, impact and knowledge transfer. Other professions now invest value in interdisciplinary exchange and artists' capacity to ask difficult questions and muddy the water. Similarly these pressures and opportunities have encouraged artists to reach out to science and other fields to establish sustainable relationships within a research environment.

Whether emergent as a result of institutional pressures, a growth in interdisciplinary or 'in situ' practice can be observed. With the advent and subsequent demise of Modernism the canon of drawing has undergone complete revolution. In the 'expanded field' new modes and conceptual approaches to drawing have emerged, including artists inhabiting entirely new arenas of activity. Artists such as Mary Kelly and Nancy Spero conflated their aims and values as artists with their experiences as mothers, members of communities, social activists and political beings. Some of the drawing we see today, for example in the practices of Jill Gibbon and Leo Duff, have grown from extending the remit of drawing into the public sphere as a fully engaged practice.

DRAWING TRANSPORTED

Among artists working in new contexts and outside the studio we notice a particular type of practice. Not simply drawing in situ, going out into the world and recording what is seen, but drawing re-positioned, not merely re-located, to set itself up in a new dialogue with the world. This is drawing as navigation, as movement 'with', 'against' or 'past'. Drawing that asks how can I account for this unusual fascinating object or this distinctly different terrain? A self-reflexive drawing that seeks to adapt, change and gain from interaction rather than seek to simply observe and record.

One example of this type of drawing is Hepworth's *Hospital Drawings*, made in operating theatres between 1947-49. These drawings depict more than observed fact but communicate what is felt; they convey the *experience* of being in surgery (Hepburn, 2012, p. 81). In these drawings we see Hepworth becoming sensitised to particular qualities of the operating theatre – the brightness and direction of light, the concentration in the eyes of the surgeons – developing 'subtlety of sight' and looking for graphic equivalents. We see parallels between the surgical procedures depicted and the artist's process; Hepworth uses a bone dry gesso surface, scrapers and sharp points to incise, the edge of a razorblade to scrape back. These are newly developed tactile and haptic techniques specifically designed to marry with the particular actions and intentions of the surgeons.

Here we note an important distinction that underpins our argument. In the example of Hepworth, we claim that that the experience of drawing in the surgery brought about a change in Hepworth's drawing, and manifests an increasing graphic specialisation. This is distinct from the example of, say the nineteenth century naturalist. In the latter, the artist

goes out to record exotic flora and fauna deploying the conventions of the day. The language of drawing is unchanged by the observation, remaining demonstrably that of botanical illustration. This example of the naturalist might be conceived of as a 'colonial' approach- using drawing to record, and gather, without the drawing 'going native', i.e. the languages of drawing being altered by the experience.

The difference in short is that engagement with drawing in the example of Hepworth's *Hospital Drawings* results in innovation within drawing alongside a 'refinement of perception'. A specific and specialist technique is refined, developing and expanding existing graphic conventions and an understanding of what drawing can do.

If Modernism cast off the necessity for literal mimetic verisimilitude in favour of the kinds of formal innovation and emotional and spiritual authenticity that we see in Hepworth, then one of the most striking features of the artists here is an avoidance of the emotional image or rhetorical statement. What they favour are cool and measured graphic strategies and processes for selection and sifting. Each artist carefully weighs appearances, information and evidence to find accurate graphic equivalents. Rather than straightforwardly represent, they draw translations from one phenomena and context to another, or as in speech from one language to another, and in this way achieve *poetic verisimilitude*.

Paradoxically their poetics are achieved by restraint. Subjective and emotional expression will be a consideration, yet these will not be as crucial as finding the most appropriate conceptual and technical innovation for developing the relationship with the new subject. Theirs is a 'situated' approach aimed to bind two elements together in a synthesis of interior and exterior.

So, this is situated and synthetic drawing, where intimacy traverses into the public realm and the privacy of the intensely personal moment becomes culturally and socially engaged. While we might see and interpret some of the artworks as ambiguous or elusive, there is no indeterminacy here. These works are deeply grounded in specific contexts and articulate with high degree of precision the particularities of the subject. For example Bowen's *Nova Zembla* drawings respond to prints found frozen in ice for hundreds of years off the coast of arctic Svalbard (Bowen, 2012). This body of work includes drawings bound as books, which are intimate and hand held in form. The technique of water marking is used to imprint images and handwritten text into the fabric of the paper, when viewed literally bringing the subject to light. Here the artist finds sympathy with the environment of the drawing.



FIGURE 1. SIAN BOWEN *DESCRIPTIONS TRUE AND PERFECT* (2012) [WATERMARK ON PAPER UNIQUE BOOK].

However, in the case of Sarah Simblet's studies of cadavers we also see the direct impact and integration of the environment on the drawing. Paul Thomas describes the effects of context on her drawings made in the morgue wearing gloves

'the lines appear to have a slight wobble... this is not an affectation or stylistic device but simply a by-product of working in a morgue in very cold conditions for a long period of time' (Thomas, 2003, p.28).



FIGURE 2. SARAH SIMBLET ANATOMICA STUDY (1997) [PENCIL ON PAPER]

Simblet has embraced these effects, and along with adopting a razor sharp line like that of the scalpel she embodies the experience in the drawing.

A further example is Jill Gibbon's drawings, made at the front line between civic and military authorities and those that protest against the industrialisation of war and weaponry. In her pen and ink drawings we can identify adaptations and specialisations to drawing language that respond to and articulate the subject in an almost narrative manner. The works are full of urgency, abrupt changes of direction, rendered with indelible kinetic marks that capture the fluid dynamics of figures in motion.



FIGURE 3. JILL GIBBON. *ARMS TRADE ALLIANCES* (2012). [INK ON PAPER, UNIQUE BOOK].

These are all examples of how *“the process of drawing can be understood as an integral part of drawing’s subject matter”* (Flam, 1996, p.12). They are evidence of sustained and developed relationships within the drawing practice, relationships between the self and other and between our skills and competencies and the abundant strangeness of the world.

DRAWING ADAPTED

In the drawings we discuss, we see departures from convention in the process or the materials used as the artist seeks to marry content and form by finding an appropriate parallel with the subjects they confront. The search for new and appropriate visual analogies and the matching of procedural and technical decisions to the demands of new conceptual and physical environments has direct material consequence on the drawings. How a work is made, what it is made with and what it looks like is changed by its genesis in the new relationship and environment.

The drawing support is more often than not unconventional. Where it is paper, the likelihood is that it has undergone adaption and sometimes radical change (scraps of wallpaper). Often the support has been treated with instruments, chemicals or procedures

that do not simply mark the surface; sometimes photo chemicals, piercing, water marks are used to change its very materiality. Alongside these adaptations Jill Gibbon has re-designated the format, use and presentation of the sketchbook. Commonly a private activity and artefact, in Gibbon's practice it is assigned absolute centrality. The notebook drawing is the principal site and tool for witnessing and recording public protest. The status of the book is changed, not only is it exhibited as final and finished work in its own right but is also thought of as a semi-legal 'witness statement'.

Other examples of adaptation are evident in Sian Bowen's *Ream* series. These large scale works depict hand held and personal artefacts, such as scissors, combs, on surfaces compiled from collaged recycled papers and old letters. These are papers which have been handled, held, bundled up and kept; they are personal, intimate and have passed through generations. The surface is drawn upon with techniques of burning and piercing, leaving and indelible mark of the artist's touch. This process recalls the touch of handling which of course leave a patina of age over time as the acids in our fingers stain and erode delicate supports of paper and fabric. The choice of support, and indeed the method of drawing have been critically, thoughtfully, selected to communicate specific qualities of marks left by time and touch. A clear parallel is constructed between the subject, method and materials and process. In *Ream* the method is not literal descriptive image making, but achieved by the creation of graphic similarities and material equivalents.

This approach to drawing is explored by the TRACEY authors in *Drawing Now* (Downs et al., 2007) which acknowledges that "*there are other ways of mimicking reality in imitating behaviour and processes, making sense of experience and rendering it concrete*" (Downs et.al., 2007, p.xii).

We have asserted above a distinction between mimetic verisimilitude, the rendering of visual similarity, and poetic verisimilitude which privileges the feel and sense of a subject. However, this distinction can be further refined by taking into account the argument advanced in *Drawing Now*, that "*representation can incorporate other modes of mimetic faculty besides the compulsion to imitate appearance*" (Downs et al., 2009, p.xiii). We see this type of representation in Bowen's drawing where both the processes used and choice of support echo qualities of the subject. This consideration of process, form and materials underpins the mechanism for achieving poetic verisimilitude. We will call this mechanism 'performative mimesis'.

We propose that there is a spectrum or continuum of performative activities where artists seek to find equivalents in how they might draw the phenomena they are faced with. Performative mimesis might be understood as a re-enactment or copying of initial activities in graphic form. These activities rely on analogy, metaphor and the invention of visual simile. For example, the incisive line and the surgical cut in the medical drawings of Sarah Simblet as the pencil replaces the scalpel, or in Bowen's techniques of staining and

burning which recall the damage of touch. This mimicry might be quite apparent, for instance, the layering of dust and particles in Leo Duff's Stonehenge drawings closely resembles the actual activities performed by the archaeologists in the field. Elsewhere, the chosen process might rely more heavily on simile – Simblet does not actually cut the paper. However, it is important to note that this mimesis is far from a direct copy. It is a transformation, an activity of translation which resides in the artist's ability to make analogies with what is seen and observed to the languages of drawing.



FIGURE 4. LEO DUFF. *THE DIG AND THE MUSEUM* (2010) [MIXED MEDIA ON PAPER].

Through conversations with artists and as artists ourselves, we know that when faced with an unfamiliar environment or subject we often find our habitual ways of drawing challenged and often fall short. Confronted with this inability to make sense of what is seen and the challenge of drawing it, we are forced to scan through our knowledge of modes of drawing, dipping into our mental repository of styles, techniques and applications, to search for an appropriate 'fit' with the phenomena in front of us . In our own drawing this can be seen in Davies's *Cave Drawings* (2011) where the repeated mark of process drawing finds a sympathy with the slow accretion and erosion of geological formations underground ; or in Casey's use of the renaissance technique of blind stylus in *Hidden Drawers* (2012), using scoring alone, to make drawings of garments hidden in archives that will fade over time.

So performative mimesis is twofold: the re-enactment of activities or processes observed, and the marrying of these with existing graphic practices. The resultant drawing is both innovative and highly refined, specific to the subject. We might say that in doing so these artists develop new languages of drawing, but it is perhaps more appropriate to consider these adaptations as syntactical – these are parts of graphic languages put together. For example, just as compound words might be created in spoken language, such as German.

IMAGINATIVE TRANSFORMATIONS

The examples manifested in these artists and practices of adaptation, heightened perception and making unexpected connections reflect many of the tenets in Ruskin's *Elements of Drawing*.

In Bowen and Duff complex relationships to history and archaeology are established. They synthesise empirical and subjective material to realise coherent and layered reflections. In their drawings each strings ideas, thoughts, techniques and materials together, reflecting Heywood's interpretation of the 'garland of thoughts'. While both Gibbon and Simblet make representational drawings, both do so as fully informed and engaged artists. Neither is just an instrument of sight, nor merely an illustrator but an insightful artist and being.

Lawrence Campbell in the introduction to the 1970 Dover edition to *The Element of Drawing* identifies Ruskin's differentiation between the illustrator and the artist which is founded upon the use of imaginative transformation 'For it is the imagination unrestrained by scientific knowledge or preconceived ideas, which enables the artist to travel beyond appearance' (Campbell, 1970, p.xii).

All four artists accomplish through drawing 'a refinement of perception' and 'subtlety of sight'. By analysing the subject *and* the method of drawing, by finding a marriage between what they draw and how they draw it, they synthesise experience and knowledge to develop a fully informed drawing. This manifests both a refinement of *perception* and also a refinement of *articulation* achieving poetic verisimilitude.

This type of drawing reveals information and experience that we might not otherwise comprehend or even see. We have seen in the practices of the artists discussed modes of drawing that make vividly apparent connections between historical processes, material objects and events in ways that enrich our understanding of ourselves and of the world.

CONCLUSION

We believe the approaches and features we have identified in this paper are significant for artists and researchers today. For us they offer the potential for drawing to develop new graphic forms, methods, technologies and conceptual approaches and open up the possibility of new areas for solo, collaborative and interdisciplinary research.

This approach addresses concerns in drawing research; it enables the mapping of relationships between drawing and the world of other research disciplines (Garner, 2008, p.13). We have identified practices which re-establish drawing's relationship with the family of investigative procedures and demonstrate drawing to be a valuable research activity.

Our interpretation of Ruskin, Duff, Gibbon, Simblet and Bowen offers evidence of drawing's significance as a valuable research methodology to institutions, funding agencies and the wider community of researchers and scholars. Ultimately this re-positioning of drawing offers new models for working on, with and through drawing.

Postscript

This paper arises from a new research project *Walking the Line*, led by the authors at Lancaster University.

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Drawing In-Situ

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CONTRACTED SITE: ARTIST ON PAPER, DRAWING

Sharon Jewell ^a

^a Queensland University of Technology

s.jewell@qut.edu.au

Traditionally the notion of drawing in-situ has suggested the physical presence of the artist in the environment under scrutiny. The assumption here of enhanced connectivity, however, is hasty in light of the idea that situation implies a relative spatial value determined by the interplay of subject and location, where the possibility of not being “in-situ” is problematic. The fact that traditional drawing in-situ, such as the representation of land as landscape, requires a framing of the world out there implies a distance between the perceived object and the drawing surface. Rather than suggesting that some drawing is situated and other sorts of drawing are not, however, I argue that situation or site is variously extended and contracted depending on the nature of mediation between surface and environment. The suggestion here is that site is not so much a precondition as a performative function, developed in the act of drawing and always implicating the drawing surface. In my discussion I first evoke an experience of drawing where site is incrementally reeled in, to finally be seen as something in the making. I then focus on specific works by Toba Khedoori and Cameron Robbins where the drawing surface testifies to its own emergence as site. As well, in using my own recent drawing practice as a case study, I argue that the geography of site is delimited neither by horizon nor the boundaries of the paper. Rather, I propose that site and drawing surface coincide in variously contracted and extended ways.

To draw on location is to have faith that there is advantage in the unmediated vista: its light is my light, while the event of space - its horizon and convergences - occurs directly upon my eye. My extraction and abstraction of its elements testify to an understanding of this place, and a command of the medium. Yet there is always so much that escapes definition, that can be managed though not totalized, by naming and framing - two actions that come from somewhere beyond this situation. Did I come to this landscape or did I bring it with me? Perhaps few artists are more recognised for situating themselves in the “real world” than Paul Gauguin when, in 1891, he threw in his lot for the primitive purity of Tahiti. Yet as Foster et al. have noted, “the bold contours Gauguin derived from the stone sculptures of Breton churches, as well as the strong colors he developed from Japanese prints, persisted” (2011, p.65). How Gauguin would have made sense of the tropics, without his northern architecture and exotic prints, is impossible to tell.

Lawrence Durrell seems to have recognised the conundrum of the artist in the landscape, the impossibility of finding an *out-there* for, as he has written, “all landscapes ask the same question in the same whisper. I am watching you - are you watching yourself in me?” (Durrell 1969, p.158). Yet how else can this sketch unfold, but through an outward glance and a knowledge of drawing? I hold the pencil before my eye, squinting at the judgment of an angle; I frame up my view. I am aware of the optimum scope of the visual field. All this I have brought with me in readiness, just as Gauguin brought his colours and bold contours. I am not expecting to encounter myself out there, as Durrell suggests. If I were *out-there*, then the one left holding the pencil would be no more than the vanishing point on an opposing horizon, looking back.

In the course of the morning, in-situ, the revealing light hits me hard. The grasses that were the oblique dashes of the pencil now begin to scratch and irritate, more like points than lines. Insects land on the paper, dirt and dust smudge in both inconvenient and fortuitous ways and the wind buffets the page like an ill-furled sail. In short, situation creeps up on me. The *out-there* that was the ground for my enterprise now seems further removed, for the thread that bound the horizon in the world to the horizon on my paper has become ensnared in a litany of gnarly and bristling things. As I allow these things to advance upon my consciousness, the horizon and the formal structures upon which I depended for the logic or composition of the drawing are replaced by a sense that cannot be measured, squared up, composed. I can throw a grid over the distance in order to determine its parts and its angles. The same grid brought ever closer will eventually enclose everything within a single square, incorporating the page on which I draw, and be ineffectual in defining a sensible composition, a set of interconnected references, axes and co-ordinates.

If, as Jeff Malpas has observed “landscape is the product of an essentially ‘representational’ construal of our relation to the world that always involves separation and detachment” (2011, p.6) then we could assume that *connection* is to be found in a move away from representation, and the attendant thinking of land as landscape, toward the

immediate performance of site. Here, the whisper of the land advances from its distant authority to rephrase as the constant thrum of cicadas, and closer still, to the equally constant buzz of my own ears. As distance, the aerial blur of lilacs and greys, falls from focus, it is because the chromatic gives way to the tactile and the sharp edge of immediacy. My paper is no longer the picture plane or support, that conceit of neutrality, it so recently seemed to be. Rather it is a substrate across which the world variously passes and takes root, that stick ends can stab and whose glaring whiteness could send you blind. I am, now, drawing in-situ.

In the midst and therefore as part of the things that I focus on, the urgency to “get it right” falls away. For, having contracted the *out-there* to my immediate location, the dialogue between landscape and myself is not so easily defined and it alters and appears to take new shape in a mingling of *there* and *here*. When the pencil end stutters over an uneven surface, is that my hand or the ground beneath, at work? I would agree with Jeff Malpas when he writes: “To experience a landscape is to be active within it” (2011, p.14). This, it seems, is in contrast to standing back, looking outward and “capturing” a scene. Though I had begun by adopting such a posture, the mounting friction of immediacy has brought the landscape close, caused me to become aware of the activity where the paper surface, to which my attention and care are given, and my own body, mingle with the world.

While there is no delimiting structure to indicate near and far I would suggest a kind of elasticity across space, where the greater the attenuation – with a rigid line of connection, less available to movement, interaction or chance – the greater the gap between the object of my scrutiny, and the marks that appear on the page. With the release of this tension the stretch between here and there begins to contract; the line slackens, to the point at which I arrive back to the location of the drawing. Here, site is in the process of finding form, it is not given beforehand. I neither bring the landscape with me, nor do I find it waiting. Rather, as a result of my interaction, at the very place I locate my page, site begins to take shape in the making. The question is no longer, “how do I capture this landscape?” Rather, I might dare to ask: “how could this site manifest?” In other words, as site contracts, representation becomes less important than the things that can happen as a result of being here.

Barbara Bolt has argued that the representational framework engenders a gap, citing Vicky Kirby in describing it as a ‘not here’ or ‘not now’ and calls for a performativity where meaning and reality are simultaneously constituted (2004, p.171). She points particularly to the ritual practices and the paintings of Indigenous Australians and observes: “Images no longer stand in for or signify concepts, ideas or things, nor are images signs that ceaselessly circulate; rather, meaning is produced as an embodied, situated event” (Bolt, 2004, p.142). Likewise, Erin Manning writes of the paintings of the Australian Aboriginal Dreaming: “what is felt is not the representation of a story but the act of the telling itself” (2009, p.161). In both these statements, there is evoked a relationship to site that closes

or contracts the gap between language and meaning, image and reality, here and there. Barbara Bolt draws from Deleuze's use of the term *flexion*, whereby "(t)he body that writes is simultaneously written" (Bolt, 2004, p.157). Deleuze uses the term to refer to the limits of language where it no longer describes or represents, but performs the very thing it utters. In this idea, we find another kind of *contraction*, where the gap between a word and its meaning is closed in the performative emergence of the word as meaning. Likewise, the image that performs itself into being, cannot be one that describes or represents a reality external or distant. Flexion takes the extended site and contracts it to the immediacy of its production. I would argue that one example of flexion is the contraction of site to the drawing surface, where the surface, as a situation rather than a support, becomes implicated in the meaning that emerges from it.

This can be understood by way of contrasting the surface or site that *becomes present* through the poetic act, to the one that provides a backdrop or ground for the action brought to it. Paul Carter urges us to consider the western tendency to "stage", to clear a space for the poetic act, in what he calls 'closure', suggesting a figure that stands differentiated from, rather than continuous with, the ground (Carter, 1996, p.292). Like Bolt, Carter references the desert art of indigenous Australians in arguing that there is another way of considering the expressive act, a way that does not assume a neutral stage, a blank canvas or, provocatively, a *Terra Nullius*. Carter makes the colonial reference clear in his elaboration of a staging that ignores the place to which the poetic act is brought. Likewise, Erin Manning elaborates on the "blank canvas" phenomena of the west, anchoring it to a Euclidean geometrical system that abstracts space as a container for concrete entities – bodies, things, land – as opposed to a conception of body, space and time as topologically elastic (Manning, 2009, p.165).

It is worth observing that in the case of the indigenous Australian painters, the canvases are worked laid out on the ground, the same surface from which the ritual dances are performed, the same surface that connects the places of Dreaming in Song Lines. It is a vast surface that matters, not one brought near by the vertical encounter with a horizon and a foreshortening of land, but through the topological extension and contraction of space and time, in walking as in performing. Interestingly, this horizontality is an operation that recurs in the works I will discuss in the following section.

Where does this leave us with regards to site? Is it, then, that in drawing we must choose between a cool distance of representation or a hot seat in the crucible of production? I do not believe so. Seen in degrees of contraction and extension the drawing act both pulls toward its site of production and casts outward in a move that has both idiomatic and geographic stakes beyond the immediate location. A wonderful example of this double movement is found in the sparse, wax covered drawings by Toba Khedoori. While these works, such as *Untitled (Blocks)*, 2002, or *Untitled (Table and chair)*, 2002 depict static objects from the familiar world – small against the vast surfaces – they appear distinctly

apart from any real locality, with only the faintest hint of shadow, or none at all to suggest a whereabouts of placement rather than place. In this respect the “site” of the drawing is extended to the infinite vanishing point of the idea. The line connecting the immediate world and the object, floating unhinged on the surface is stretched to breaking. And yet, right there in the waxy surface we find, “like living organisms preserved in amber, hand prints, dust, stray hair and smudges of graphite and paint” (Harris, 2005, p.164). The surface, contracted from the extended world to reveal itself as the site of the drawing, is an index of the performative intensity of the work, and the degree to which the drawing is evolving in-situ.



FIG. 1: CAMERON ROBBIN, 2011. WIND DRAWING

The necessary precondition, in Khedoori's work, to the emergence of site is the implication of the horizontally aligned surface. Life passes across the horizontal, floats down upon it, or, responding to the pressure of the atmosphere, leaves its gestural trace. Such are the forces, rather than the perceptions, that manifest in the wind machine drawings by Cameron Robbins (figure 1), where the swiveling, horizontal surface is essential to the registering of wind speed and direction which also move a flexible wire arm attached to the pen. The contracted site in Robbins' works is revealed in time, in the process of making. Because the drawings are the trace of weather movements, site is dependent not so much on a stable location as the changeable atmosphere: wind currents and speeds, rain and even stillness. There is no site here apart from the paper itself, as it intersects with the weather-world. The contraction of movement in time onto the paper substrate reveals through the drawing a real, active system, responsive to the incremental changes in the atmosphere, rather than a representation, which might pick up on perceived and interpreted data in a frozen moment, or enlist the eye and conscious imagination as an arbiter of reality.

This is important to the current discussion of site, or situation, because it corroborates the notion that the movement from extended site – one, say, that takes in a vast *out-there* – to contracted site – embracing an unmediated intimacy between world and drawing surface – is one that implicates degrees of nearness or separation based on increasingly true, or intimate, or increasingly representative levels of modeling. It is on the side of intimacy with the world that Robbins' drawings perform. The wind grips the articulated arm, and locates each and every variable, it would seem, in the possible range of movements. Robbins' machines do not so much draw *in-situ*, but draw the situation as an emergent, complex event.

In both Khedoori's and Robbins' works site reveals itself as a temporal unfolding where the guiding hand retreats. Thus, while there is a contraction of site to the surface, there is now a line extended between performed site and the artist's body. We can speak of an elasticity, the contracting and extending, like an inhaling and exhaling, not of air, but of presence. In my own practice, I have recently become aware of a similar movement between the contracted and extended sites of drawing, and a compulsion to shorten that line between outside and in. So, rather than moving back, I have moved further inward, to the point at which I have recently placed the weight of my body in the midst of the drawing surface. I liken this to a gardener, working the earth and working the body at the same time: between earth-site and body-site there is an unmediated exchange of energy, time, and care. I will briefly outline how this came about.

Throughout 2012 I made a series of drawings on increasingly large surfaces, using increasingly fragmented marks that register, in their swarming thousands, as grey immaterial tones. The only lines in the drawings were those left, intermittently, as negative traces, between the clouds of tiny marks. There was a point at which I reoriented these

large drawings to a table surface and the sense of separation between my position on one side and that of the drawing on the other, on the wall, completely vanished. A connection was established with the work, as I leant over it and moved around it.

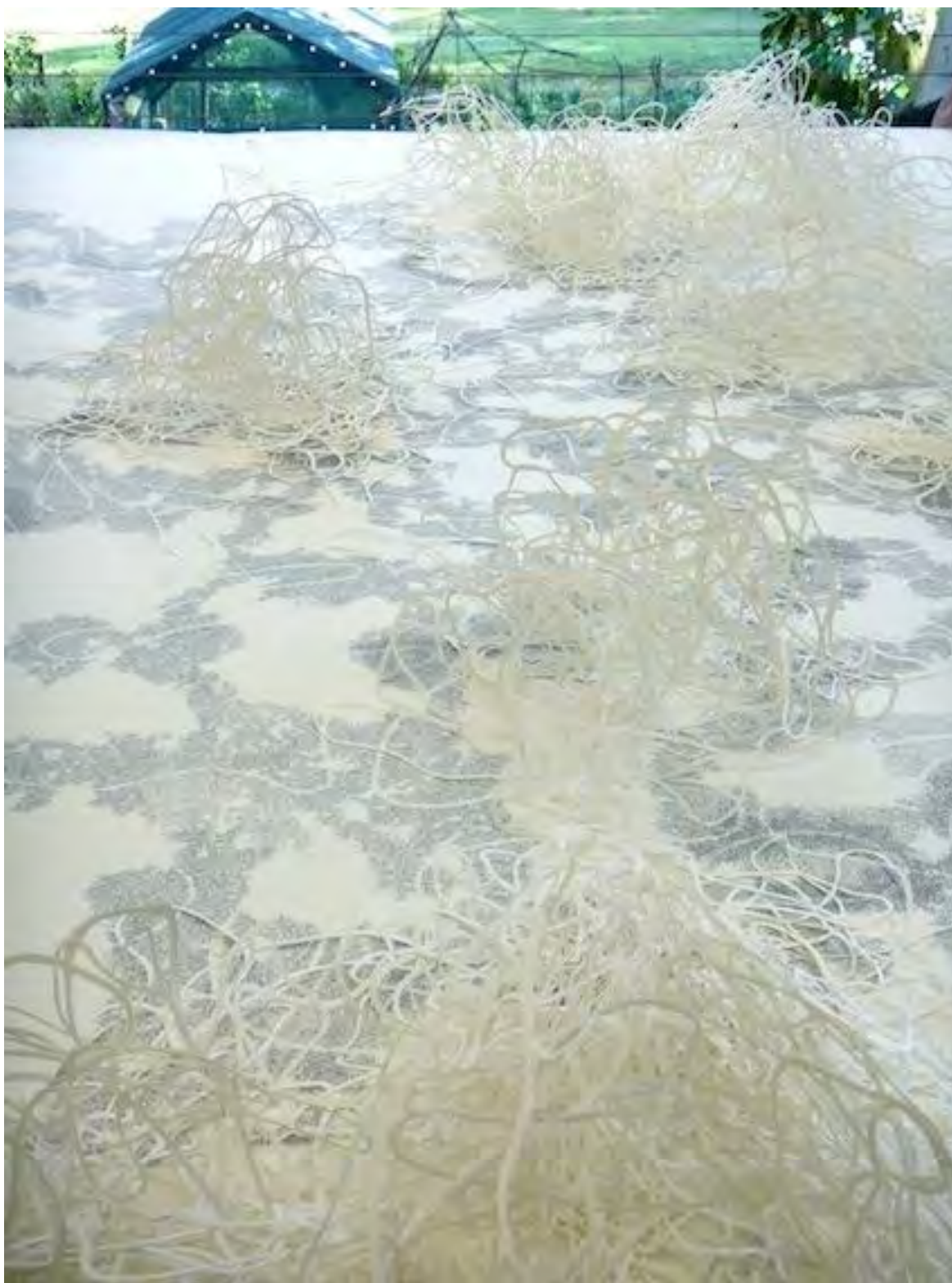


FIG. 2: SHARON JEWELL, 2012. "LINE TO SURFACE TO LINE". PEN AND PAPER ON PAPER

Once orientated horizontally, landscape becomes land, coextensive with the world of real space, where a complex of air currents, sounds, dust and cat move seamlessly between drawing surface and the ground that laps at its edges. The axial determination of the wall-mounted drawing bears no relevance in this reorientation. Although no longer aligned with my vertical body, the drawing is, however, now aligned with the movement of that body, across the ground. With this interaction based on movement, comes a sense that I am dealing not with illusory or abstract space, but with real space, real site. The drawing now shared the same perspectival distortions as the spatialised environment that surrounded us, not to mention the same openness and availability that comes at the interception of gravitational forces. Indeed, I was now able to move upwards, or outwards from the drawing surface, extending the linear elements in ways that would be impossible from the verticality of the wall (see figure 2). As a dancer, Kim Vincs observes a similar alteration of possibility in shifting the active axis from the vertical (standing body) to the horizontal (lying body). In the horizontal position, she observes, “(a)ny part of my body can initiate. Any part can take over” (Vincs, 2010, p.107).

The notion of drawing as a possible site, a place that, as Tim Ingold (2007)* has suggested, could be traversed and in traversing, undergo topological restructuring, became central to my way of looking at these works. This notion pointed to both an expressive veracity and material integrity inherent to surface, compelling me to seek out a substrate that would register the impact of real forces, in the extraction of marks rather than in their inscription. I found this material in a strong, crisp tracing paper whose creases leave long, sharp, white lines scored into the translucent membrane. The nine panel surfaces were constructed on the floor and immediately exposed to the dramas of destructive forces: crumpling, tearing – allowing tears to happen; folding and creasing – and I in the midst – twisting and then ironing and settling. These actions brought forth a topography as impossible to fully measure or predict as the geological crust. The translucency of the paper and penetration of the markings cured the drawing of the blindness that alienates front from back. On the wall, this translucency made it possible to apply a sub-stratum, in the form of a single colour, over which the skin-like surfaces settle and float (figure 3).

*Ingold refers to the ways in which “reading” is directed by the nature of surfaces. Of note here is his reference to the liturgical texts of the middle ages, the surfaces of which were likened to a “landscape or country around which they could roam, picking up stories of its inhabitants” (2007, p.38).



FIG. 3: SHARON JEWELL, 2013. "MAP 1" TRACING PAPER, CARD

The drawings are distinctly topographical. In the absence of horizon, boundary or composition they decline to offer a point of reference that defines a situation from which the work was executed. The point of reference is the drawing itself, from all angles and, at least in the violent eruption of the surface, little to differentiate left from right or front from back. The vanishing point is infinite, but the tactility of the surface, as in Khedoori's works, brings the drawings into an intimate proximity. Nearness and distance borrow from each other, inform each other. Distance contracts into a fold, the fold escapes into immeasurable vastness. The line this drawing casts is not between itself and a world outside, but between its close body and its far body, substantively related.

It is at this moment, where the site of drawing becomes intensive, that the *where* and the *what* are linked in mutual confidence. But there is another side to this analysis that cannot be ignored. The drawings, as already suggested, appear uncannily like maps, or satellite images of the earth's surface. Crisp folds look suddenly like rifts and valleys; seams where paper is torn and rejoined are the winding lines of rivers. Radiating creases, where the paper was twisted and then flattened are the cracks and ridges breaking the earth away around a volcanic core. In short, having attained my site as an intensive contraction to the drawing surface, it now begins to unravel, to open rapidly outwards, further and further to the sky and beyond. It is as though, no longer able to maintain my stability on this papery estate, the only alternative is a spiriting away, thousands of metres above the ground.

I recently took photographs from the window of a plane and noticed how the patterns below, once away from the agricultural patchwork, resembled the tracing paper drawings. The distance of the land from my site of observation was infinitely further than the drawings had been. Yet there it was, undeniably similar, seen from a site extended beyond all reach. It occurred to me, then, that contracted and extended sites are partners that continually find and lose each other, the recognition of which is a navigational tool, in a topology that expands and contracts between land, body and memory.

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