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

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

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

“Drawing is not the form; it is the way of seeing the form.” ¹

“To draw does not simply mean to reproduce contours; the drawing does not simply consist in the idea: the drawing is even the expression, the interior form, the plan, the model. Look what remains after that!” ²
Session 1
Introduction: Turn Off the Lights! Turn on the Lines!

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


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

Session 2
Workshop

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


Post-Production: Projected Drawing-Model

Session 3

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


Post-Production: Research, Twenty drawings

Session 4
Top Twenty Countdown/ Re-present drawing.

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


Post Production: Time-Line

Session 5
Night Drawing/ Darkness as media.

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

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

Post-Production: Night Drawing Film

Session 6
Self Portraits/Position in space.

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


Post-Production: Self Portrait, self defined formatting

Session 7
The Shortest Film Festival Ever

We will review your Night Drawing films, which should feature an original sound track overlay in concert with your footage. A final pin-up of your Self Portraits will follow.
Lines not Splines

GSAPP Columbia University
VISUAL STUDIES: SPRING 2018
Professor: Christoph a. Kumpusch, PhD

Session 8

Christo and Jeanne-Claude / Representation is Building.

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

Drawing Palette: String, Fabric

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

Post-Production: Installation as Drawing

Session 9

Michael Blackwood Productions / Lines as invention.


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

Session 11

Unfinished Spaces, Ricardo Porro/ Volumetric Drawing.

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

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

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

Session 12

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


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

Session 13

Shana and Robert Parkeharrison/ Invisible Lines.

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


Post-Production: Invisible Line Drawing

Session 14

Invisible Review.

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