

-en dessin
-in drawing

École de design
Université du Québec à Montréal
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Introduction

Thomas-Bernard Kenniff
Carole Lévesque

Le dessin fait partie intégrante des pratiques de l'architecture et du design. C'est un outil central avec lequel les concepteurs développent leurs idées, traduisent le projet du conçu vers le construit et communiquent avec leurs collègues et clients. Dessinés à la main ou à l'aide d'outils informatiques, les dessins sont avant tout la représentation d'une intention, celle qui nous projette vers un avenir que nous souhaitons atteindre collectivement. Mais au-delà des dessins destinés à l'élaboration, la communication et la réalisation d'un projet donné, une pratique du dessin est une manifestation de l'acte de dessiner en tant que moyen de réfléchir à des intentions, visions, désirs et possibilités en dehors de la pratique professionnelle. Une pratique du dessin explore, teste, valide et provoque des idées. Elle évoque et réfléchit sur les conditions sociales et matérielles qu'elle explore.

Ce colloque vise à explorer les pratiques critiques et réflexives du dessin dans les champs du design. Nous nous intéressons à la manière dont l'acte de dessiner organise et structure le temps et l'espace – le sien et celui de son sujet – et aux conditions matérielles que le dessin rend tangibles comme à celles qui le rendent possible. En positionnant le dessin de cette manière, nous cherchons à le mettre de l'avant comme une pratique de la curiosité, du questionnement, de l'enquête, de l'investigation et de la découverte, ainsi qu'une pratique correspondante et analogue à la rencontre, la conversation, le dialogue et l'échange. -en dessin s'intéressera à l'esthétique (spatiale, temporelle et matérielle) ainsi qu'à l'éthique du dessin (enquêter et donner un sens commun) dans quatre dimensions principales : dans le temps, dans l'enquête, dans le dialogue et dans la matérialité.

Drawing is an integral part of architectural and design practices. It is a central tool with which designers develop their ideas, translate a design into a built project and communicate with colleagues and clients. Drawn by hand or using computational tools, drawings are first and foremost the representation of an intention, one that projects us towards a future we collaboratively wish to accomplish. But beyond drawings meant for the elaboration, communication, and realisation of a given project, a practice of drawing is a devoted engagement with the act of drawing itself as a mean to reflect upon intentions, visions, desires, and possibilities outside of professional practice. A drawing practice explores, attempts, tests, validates, and provokes ideas. It conjures and reflects on social and material conditions.

This conference seeks to explore critical and reflexive drawing practices in design. We are interested in the ways in which the act of drawing organizes and structures time and space—its own as well as those of its subject—and in the material conditions that drawing makes tangible as in those that make drawing possible. By situating drawing in this way, we intend to frame drawing as a practice which constitutes and evokes curiosity, questioning, inquiry, investigation, and discovery, as well as one that parallels and can stand in for encounter, conversation, dialogue, and exchange. -in drawing will engage drawing aesthetics (spatial, temporal, and material) and drawing ethics (investigating and making sense together) in four dimensions of interest: in time, in inquiry, in dialogue, and in materiality.

Dessin et temps

L'acte de dessiner peut être considéré comme hétérochronique, un temps qui se distingue des dimensions temporelles quotidiennes. La pratique met de l'avant son propre temps, sa propre durée, et les considérations temporelle liée au support et aux instruments de dessin. Les dessins sont en effet des objets chronotopiques. Ils intègrent un temps et un espace spécifiques, ceux de leur production, ainsi que le temps et l'espace projetés par le dessin lui-même, ceux de ses intentions. Les deux chronotopes (acte et représentation) se chevauchent d'une manière qui rend l'espace et le temps de ce que nous cherchons à dessiner indissociables de l'espace et du temps de la pratique du dessin elle-même.

Ce volet du colloque étudie la relation entre la pratique du dessin, qui requiert du temps et de la concentration, l'espace-temps spécifique de l'acte de dessiner ainsi que le temps représenté et le cadre temporel du dessin lui-même. Comment l'un est-il intégré à l'autre ? L'un reflète-t-il, déforme-t-il, étend-il ou comprime-t-il l'autre ? Comment le temps et l'espace d'une pratique du dessin influencent-ils ce qui se passe dans le dessin, et vice versa ? Comment les dessins agissent-ils comme des marqueurs temporels d'une pratique ou d'événements historiques ?

Drawing and Time

The act of drawing can be seen as heterochronic, a time that stands in distinction to daily temporal measured dimensions. Lost in drawing, intensely focusing, practice sets forth its own time, duration, and temporal considerations of medium and drawing instruments. Drawings are ultimately chronotopic objects. They embed a specific time and space, those of their production, as well as the drawing's own projected time and space, those of its intentions. Both chronotopes (act and representation) overlap in a way that renders the space and time of what it is we seek to draw indissociable from the space and time of the practice of drawing itself.

This track investigates the relationship between the practice of drawing, one that requires time and focus, the specific spacetime of the act of drawing as well as the represented time and temporal frame of the drawing itself. How is one embedded into the other? Does one mirror, distort, extend or compress the other? How does the time and space of a drawing practice influence what takes place within the drawing, and vice versa? How do drawings act as temporal markers for a practice or for historical events?

Dessin et enquête

Le dessin en design, qu'il soit réalisé de manière autonome ou dans le cadre d'un projet plus vaste, est une pratique d'investigation, d'anticipation et de spéculation. En tant que tel, le dessin dans les disciplines du design explore, teste, valide et provoque des idées, développe des propositions (formelles ou discursives), et contribue, ultimement, à une meilleure compréhension de nos pratiques et de notre environnement construit. Le dessin est une enquête, incrémentale et itérative, qui fait appel à l'intuition, aux hypothèses, aux objectifs et à la réflexion. Il revient sur lui-même de manière à remettre en question les intentions et les prémisses initiales, à déstabiliser et à inviter l'incertitude et le scepticisme en tant que positions productives.

Ce volet se concentre sur le projet de dessin : quelles hypothèses sont étudiées et quelles découvertes sont rendues possibles ? Comment un seul dessin ou un ensemble de dessins explore-t-il ou transmet-il une idée, une question, une façon de penser ? Comment la recherche prend-elle forme et avance-t-elle dans le dessin grâce à l'intention, la sérendipité ou le hasard ? Comment gère-t-on les doutes, les hésitations, les erreurs ou les impasses en dessin ?

Drawing and Inquiry

Drawing in design, whether undertaken as autonomous processes or as part of a larger project, is a practice of investigation, anticipation and speculation. As such, drawing within design disciplines explores, attempts, tests, validates, and provokes ideas, develops proposals (formal or discursive), and ultimately contributes to our understanding of our practices and our built environment. Drawing is an inquiry, incremental and iterative, that engages intuition, hypotheses, objectives, and reflection. It cycles back on itself in ways that challenge initial intentions and premises, that destabilize and invite uncertainty and skepticism as productive positions.

This track focuses on the project of drawing: what hypothesis are being investigated and what discoveries are made possible? How does a single drawing or a set of drawings explore or convey an idea, a question, a way of thinking? How does inquiry take shape and move forward in drawing through intent, serendipity, or chance? How are doubts, hesitations, errors or dead ends managed in drawing?

Dessin et dialogue

Le dessin est un dialogue. C'est un dialogue qui se déroule sur la page, où différentes méthodes, stratégies et tactiques, différents événements, qu'ils soient planifiés ou fortuits, sont utilisés afin que prennent place des conversations entre des éléments dessinés, entre différents dessins, entre des dessins et des recherches, entre des dessins et des spéculations. C'est un dialogue qui se déroule en dehors de la page, avec d'autres personnes et d'autres travaux, en conversation et en collaboration. En tant que tels, les dessins font appel à des tactiques de conversation qui leur permettent de se développer, qui préparent les dessins suivants et qui font avancer le projet. Les chemins non linéaires de recherche, l'incertitude et la tension productive entre les conventions et les déviations, l'orientation et la désorientation, l'achèvement et l'inachèvement sont intrinsèques à une pratique du dessin qui étudie plus qu'elle illustre.

Ce volet invite des propositions qui démontrent la relation entre une pratique du dessin et ses dialogues internes et externes. Comment une conversation est-elle mise en place et comment peut-elle se développer ? Comment le dessin s'engage-t-il avec autrui et avec le monde ? Comment une pratique du dessin aide-t-elle à nous positionner dans le monde à la recherche de nouvelles conversations ?

Drawing and Dialogue

Drawing is a dialogue. It is a dialogue that takes place on the page, where different methods, strategies and tactics, different events, whether planned or serendipitous, are used to bring forth conversations between drawn elements, between drawings, between drawings and investigation, between drawings and speculation. It is a dialogue that takes place outside the page, with other people and other work, in conversation and collaboration. As such, drawings make use of conversational gambits to move themselves, subsequent drawings, and the project forward. Non-linear paths of inquiry, uncertainty, and productive tension between conventions and deviations, orientation and disorientation, completion and incompleteness are intrinsic to a drawing practice which investigates rather than illustrates.

This track seeks proposals that demonstrate the relationship between a practice of drawing and its internal and external dialogues. How is a conversation set up and is it afforded to develop? How does drawing engage with others and with the world? How does a practice of drawing help in looking at the world in search for conversations?

Dessin et matérialité

Qu'ils soient physiques ou virtuels, les dessins sont des objets. Leur production implique notre présence physique, dans une pièce, un jour donné, sous certaines conditions d'éclairage, sur une chaise, au-dessus d'une table, en utilisant divers outils et supports : souris, écran, numériseur, imprimante, appareil photo, feutre, crayon, gomme à effacer, règle, papier, etc. Le dessin est rendu possible grâce ou à cause de ces outils, supports et circonstances qui, à leur tour, confèrent au dessin sa spécificité. En ce sens, le dessin est une pratique matérielle située dont les conditions, l'environnement de celui ou celle qui dessine et ses moyens de production, s'inscrivent dans l'acte de représentation.

Ce volet s'intéresse à la relation entre l'espace, les outils, les supports et les circonstances, et la pratique du dessin. Comment l'environnement physique influence-t-il la pratique du dessin, et vice versa ? Dans quelle mesure les outils, les supports et les circonstances définissent, étendent ou limitent-ils la pratique du dessin ?

Drawing and Materiality

Whether physical or virtual, drawings are ultimately objects. Their production implies our physical presence, in a room, on a given day, under certain lighting conditions, on a chair, over a table, using diverse tools and media: mouse, screen, scanner, printer, camera, pen, pencil, eraser, ruler, paper, etc. Drawing is made possible through or because of these tools, media, and circumstances, which, in turn, give drawings their specificity. In this sense, drawing is a situated material practice whose conditions, from the (drafter's) drawing environment to the socioeconomic reality of its means of production, become embedded in the act of representation.

This track engages with the relation between space, tools, media and circumstances, and the practice of drawing. How does the physical environment influence a drawing practice, and vice versa? To which extent do tools, media space, and circumstances define, extend or limit one's practice?

Mercredi

14

Jeudi

15

17h00 CONFÉRENCE D'OUVERTURE / OPENING CONFERENCE

Le dessin et sa médiation
Louise Pelletier, École de Design, Université du Québec à Montréal

9h00 CONFÉRENCE 1 / KEYNOTE 1

Practice(d) Constructions
Perry Kulper, University of Michigan, Ann Arbor

10h00 DIALOGUE 1

Islands
Anne Romme & Jacob Bang

Adjective Constructions
Anca Matyiku & Chad Connery

Figural Space
Riet Eeckhout

NUOVI MONDI. Le pouvoir absolu de l'imagination
Alfonso Giancotti

11h45 Pause

12h00 TEMPS / TIME 1

Slippery Time Opens a Place of Possibility: Conjuring Multiple Temporalities in the Architectural Drawing
Samantha Lynch

Time in Color
Jordan Hines

Chronotopes of Movement and Rest
Thomas-Bernard Kenniff

13h15 Lunch

14h00 ENQUÊTE / INVESTIGATION 1

Drawing Imaginaries of a Wasteland-scape (online)
Carole Lévesque

Drawing into Place: The Impact of Survey Methodologies on Interpretive Planning (online)
Guillaume Othenin-Girard

An Argument for Unknowing
Ozayr Saloojee

15h15 Pause

15h30 MATÉRIALITÉ / MATERIALITY 1

Expanded Drawing (online)
Simon Twose, Jules Moloney, Lawrence Harvey, Anastasia Globa

La multiplicité du trait
Samuel Bernier-Lavigne

The Graffiti Architect: Drawing Transgression, Transgressing Drawing
Konstantinos Avramidis

The Inventory of Shimmers
Phuong-Trâm Nguyen

17h15 CONFÉRENCE / KEYNOTE 2

Reality Modeled After Images
Michael Young, Studio Young & Ataya, Cooper Union, New York

19h00 Souper Collectif / Conference dinner

Vendredi

16

9h00 CONFÉRENCE / KEYNOTE 3

Drawing What We Cannot Say
Nat Chard, Bartlett School of Architecture, University College London

10h00 MATÉRIALITÉ / MATERIALITY 2

Ambiguity and the Agency of Drawing Tools
Charlotte Erckrath

Dancing Geometry
Izabel Amaral

Unchoreographing the Drawing
Kirsty Badenoch

11h15 Pause

11h30 ENQUÊTE / INQUIRY 2

Architectural Tomography (online)
Tiphaine Abenia

Le dessin comme outil de médiation interdisciplinaire – l'expérience de la recherche-action menée par le Metrolab.Brussels
Benoit Moritz

Multiplicity of Drawing as Reading and Projecting
Yong Huang

12h45 Lunch

14h00 DIALOGUE 2

A Cartography of Female Imagination towards the Future City (online)
Penelope Haralambidou

Unveiling Chora: Kariye through the Looking-glass (online)
Bihter Almaç & Bilge Ar

Imaginary Sanctuaries
Mark Baechler

15h15 Pause

15h30 TEMPS / TIME 2

Architecture Around Matter: Drawing a Plan As Poetic Performance (online)
Elif Hant

Drawing as a Temporal Investigative Practice
Carla Aramouny

Mournings, Rituals and Other Fantasies about the Slow Disappearance of Built Heritage
Joël Nadeau-Gauthier

Sites of Memory
Jerome Tryon

17h15 CONFÉRENCE DE CLÔTURE / CLOSING CONFERENCE

Talking Drawing
Mark Dorrian, University of Edinburgh

Conférencier·ère·s invité·e·s Invited Keynotes

Louise Pelletier
École de Design
Université du Québec à Montréal

La dessin et sa médiation

Louise Pelletier est architecte de formation. Diplômée de l'École d'architecture de l'Université Laval, elle détient également une maîtrise post-professionnelle et un doctorat en architecture de l'Université McGill. Professeure à l'UQAM depuis 2006, elle a été directrice du programme de premier cycle en design de l'environnement de 2008 à 2012 et directrice de l'École de design de 2014 à 2017. Elle est maintenant directrice du Centre de design. Elle est l'auteure de plusieurs ouvrages dont *Architecture In Words; Theatre, Language and the Sensuous Space of Architecture* (Routledge en 2006), *Architectural Representation and the Perspective Hinge* (MIT Press, 1997) et *Theatrical Space as a Model for Architecture* (McGill Libraries, 2003). Ses articles ont été publiés dans des revues d'architecture et de design au Canada, aux États-Unis et en Europe. Son plus récent livre, *Downfall: The Architecture of Excess* (RightAngle International, 2014), propose une réflexion sur les enjeux de la pratique contemporaine en architecture. Ses recherches actuelles portent sur la mise en exposition du design.

Louise Pelletier is a graduate from the School of Architecture at Laval University and holds a post-professional master's degree and a Ph.D. in architecture from McGill University. She has been Professor at the School of Design of the Université du Québec à Montréal since 2006 where she was Director of the Undergraduate Program in Environmental Design from 2008 to 2012 and Director of the School of Design from 2014 to 2017. She is currently Director of the Design Centre at UQAM. She is the author of several books including *Architecture in Words; Theatre, Language and the Sensuous Space of Architecture* (Routledge 2006), and co-author of *Architectural Representation and the Hinge Perspective* (MIT Press, 1997) and *Theatrical Space as a Model for Architecture* (McGill Libraries, 2003). Her articles have appeared in architecture and design journals in Canada, the United States and Europe. Her most recent book, *Downfall: The Architecture of Excess* (RightAngle International, 2014) reflects on issues of contemporary architectural practice. Her current research focuses on exhibition design.

Perry Kulper
Architecture Department
University of Michigan, Ann Arbor

Practice(d) Constructions

Perry Kulper est architecte et professeur associé d'architecture à l'Université du Michigan. Dans une vie antérieure, il a été membre facultaire du SCI-Arc pendant 17 ans, tout en occupant la fonction de professeur-invité à Penn (Pennsylvania) et ASU (Arizona). Après l'obtention d'une maîtrise à l'Université Columbia, il s'est épanoui dans les bureaux de mentors respectés tels que Eisenman/Robertson, Robert A.M. Stern ainsi que Venturi, Rauch et Scott Braun avant de s'établir à Los Angeles. Ses intérêts de recherche principaux sont : les rôles et le potentiel génératif du dessin architectural ; la différence outrageuse d'opportunités spatiales offertes selon les méthodes de conception adoptées dans la pratique ; la reconnaissance de la place réelle qu'occupe l'architecture dans notre imagination culturelle. En 2013, Kulper publie *Pamphlet Architecture 34 : Fathoming the Unfathomable: Archival Ghosts and Paradoxical Shadows* avec son collègue et ami Nat Chard. Plus récemment, il s'est également immiscé dans les allées souterraines du monde numérique, et découvert un attrait pour les créatures fantastiques.

Perry Kulper is an architect and Associate Professor of Architecture at the University of Michigan. In a prior life he was a SCI-Arc faculty member for 17 years and held visiting teaching positions at Penn and ASU during that time. Subsequent to his graduate studies at Columbia University he worked happily in the offices of respected mentors Eisenman/Robertson, Robert A.M. Stern and Venturi, Rauch and Scott Brown before moving to Los Angeles. His primary interests include: the roles and generative potential of architectural drawing; the outrageously different spatial opportunities offered by using diverse design methods in design practices; and in broadening the conceptual range by which architecture contributes to our cultural imagination. In 2013 he published *Pamphlet Architecture 34, Fathoming the Unfathomable: Archival Ghosts and Paradoxical Shadows* with friend and collaborator Nat Chard. Recently he has also been snooping around under the hood of digital realms. Fantastic beasts have also been on his mind.

Michael Young
Studio Young & Ataya
Cooper Union, New York

Reality Modeled After Images

Michael Young est architecte et formateur basé à New York. Il est fondateur-associé du studio de design architectural Young & Ataya, récipiendaire de plusieurs distinctions comme le prix Progressive Architecture, le prix Design Vanguard, le prix Young Architects, ainsi que la première place au concours pour le design du Musée Bauhaus de Dessau, en Allemagne. Michael est actuellement professeur-adjoint à la Cooper Union de New York. Il a été professeur assistant invité de Louis I. Kahn à l'Université de Yale, et a donné des ateliers et séminaires à Princeton, SCI-Arc, et Columbia. Il est auteur de nombreux essais, et des livres *The Estranged Object* (Graham Foundation, 2015) et *Reality Modeled After Images* (Routledge, à venir). Michael est lauréat du Prix de Rome Américain pour l'année 2019-2020.

Michael Young is an architect and educator practicing in New York City where he is a founding partner of the architectural design studio Young & Ayata. Young & Ayata have received a Progressive Architecture award, the Design Vanguard Award, the Young Architects Prize, and a first-place prize for the design of the Bauhaus Museum in Dessau, Germany. Michael is currently an Assistant Professor at the Cooper Union. He was previously the Louis I. Kahn Visiting Assistant Professor at Yale University and has taught studios and seminars at Princeton, SCI-Arc, and Columbia. He has published numerous essays, the book titled *The Estranged Object* (Graham Foundation), and the forthcoming book *Reality Modeled After Images* (Routledge). Michael was the 2019-20 Rome Prize Fellow at the American Academy in Rome.

Conférencier·ère·s invité·e·s Invited Keynotes

Nat Chard
Bartlett School of Architecture
University College London

Drawing what we cannot say

Nat Chard est professeur d'architecture expérimentale à la Bartlett UCL, où il enseigne depuis les années 90. Il a également été professeur à l'Académie royale danoise de Copenhague, à l'Université du Manitoba et à l'Université de Brighton. Il est inscrit au registre des architectes du Royaume-Uni et a exercé à Londres. Son travail a été publié et exposé à l'échelle internationale. Sa pratique de recherche vise à développer des moyens de thématiser l'incertitude conditionnelle en architecture, et ses travaux récents comprennent la réalisation de dessins à travers une série d'instruments dédiés. Il a remporté, avec Prof. Perry Kulper, le concours pour le Pamphlet Architecture 34 (Fathoming the Unfathomable).

Nat Chard is Professor of Experimental Architecture at the Bartlett, University College London, following professorships at the Royal Danish Academy, Copenhagen, the University of Manitoba and the University of Brighton. He taught at the Bartlett throughout the nineties. He is an architect registered in the UK and has practiced in London. His work has been published and exhibited internationally. His research practice develops means of discussing uncertain conditions in architecture and the recent work has been acted out through a series of drawing instruments. With Prof. Perry Kulper he won the competition for Pamphlet Architecture 34 (Fathoming the Unfathomable).

Mark Dorrian
Architecture Department
University of Edinburgh

Talking Drawing

Mark Dorrian est titulaire de la chaire Forbes d'architecture à l'université d'Édimbourg. Ses travaux portent sur des sujets liés à l'architecture et à l'urbanisme, à l'histoire et à la théorie de l'art, ainsi qu'à l'étude des médias, et ont été publiés dans des revues telles que Cabinet, Chora, Cultural Politics, le Journal of Architecture, le Journal of Narrative Theory, Log, Parallax, Radical Philosophy et Word & Image. Parmi les livres de Mark, nous pouvons citer Seeing From Above : The Aerial View in Visual Culture (coédité avec Frédéric Pousin) et un recueil d'essais intitulé Writing On The Image : Architecture, the City and the Politics of Representation. Mark a été professeur invité dans des écoles en Europe, aux États-Unis et en Chine et a été chercheur invité au Centre Canadien d'Architecture de Montréal et au département des gravures et dessins du British Museum

Mark Dorrian holds the Forbes Chair in Architecture at the University of Edinburgh and is Co-Director of the art, architecture and urbanism atelier Metis. His work revolves on subjects linked to architecture, urbanism, history and theory of art, and media studies and has been published in Cabinet, Chora, Cultural Politics, the Journal of Architecture, the Journal of Narrative Theory, Log, PARallax, Radical Philosophy and Word & Image, amongst others. He is the author of several publications such as Seeing from Above: The Aerial View in Visual Culture with Frédéric Poussin (2013) and the collected essays Writing on the Image: Architecture, the City and the Politics of Representation (2014).

Anne Romme & Jacob Bang

School of Architecture, Royal Danish Academy

Islands

“Despite its well-defined boundaries, the island is a very fuzzy entity” states Stefania Staniscia. As a result of their geographic reality, islands, throughout history, have been used for isolation, political separation, and quarantine. Yet, simultaneously, they are extensively used as metaphors, embodying a variety of dichotomies without necessarily resolving them.¹ Islands indeed represent such an unresolved fuzziness. Through drawing the project investigates the island as having a non-binary relationship to its surroundings. It asks: what is an island if understood as an artistic problem of combining technology and accident, intent and force?

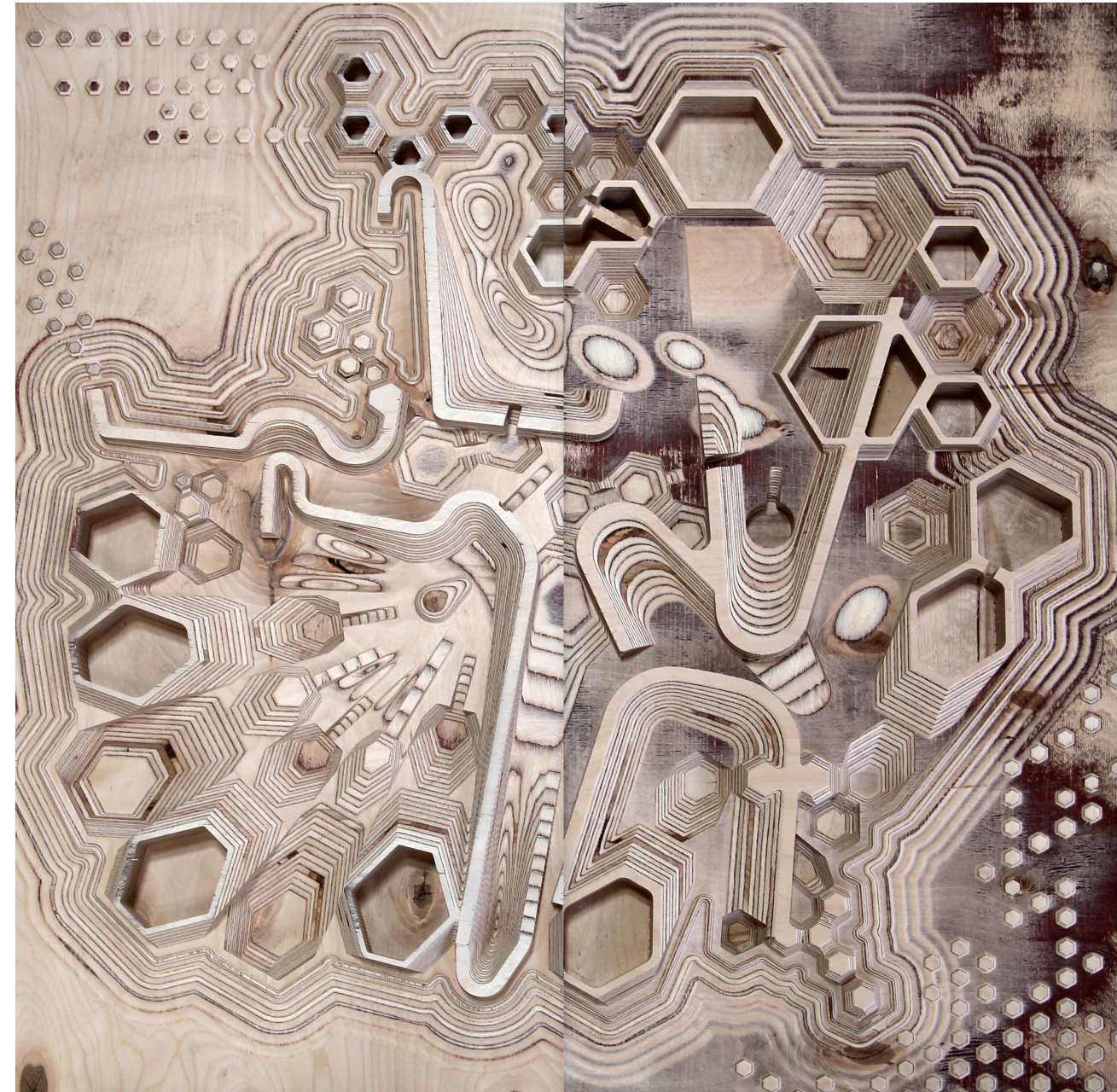
Structures are in a constant state of flux, in an ever-changing symbiosis between accumulation and deterioration. Raimund Abraham suggests that “while you build the wall, you shall destroy the stones”² and Willy Ørskov reminds us that building up and breaking down are not just opposites but also necessary forces of creation.³ It seems ever-more relevant that architects work within these opposing, yet productive forces.

As we see an urgent need to find models for how architecture and urban developments can grow organically, little by little, we engage directly in a process which does exactly that. Every piece of work passes between the two of us numerous times, as well as between digital and analogue tools and methods. Islands is inseparable from the working process in which the intentional and the unintentional is given equal value. The process of making and negotiation is inseparable from its form and intent.

1. Staniscia, S. “The “Island Effect”: Reality or Metaphor?” *New Geographies of “Islands,”* eds. Daou, D. and P. Pérez-Ramos, Harvard University Press

2. Abraham Raimund, *[Un]built*, Wien, 1996

3. Ørskov, Willy, “Aflæsning af objekter”, Copenhagen, 1966



Anca Matyiku & Chad Connery

MOTE design practice

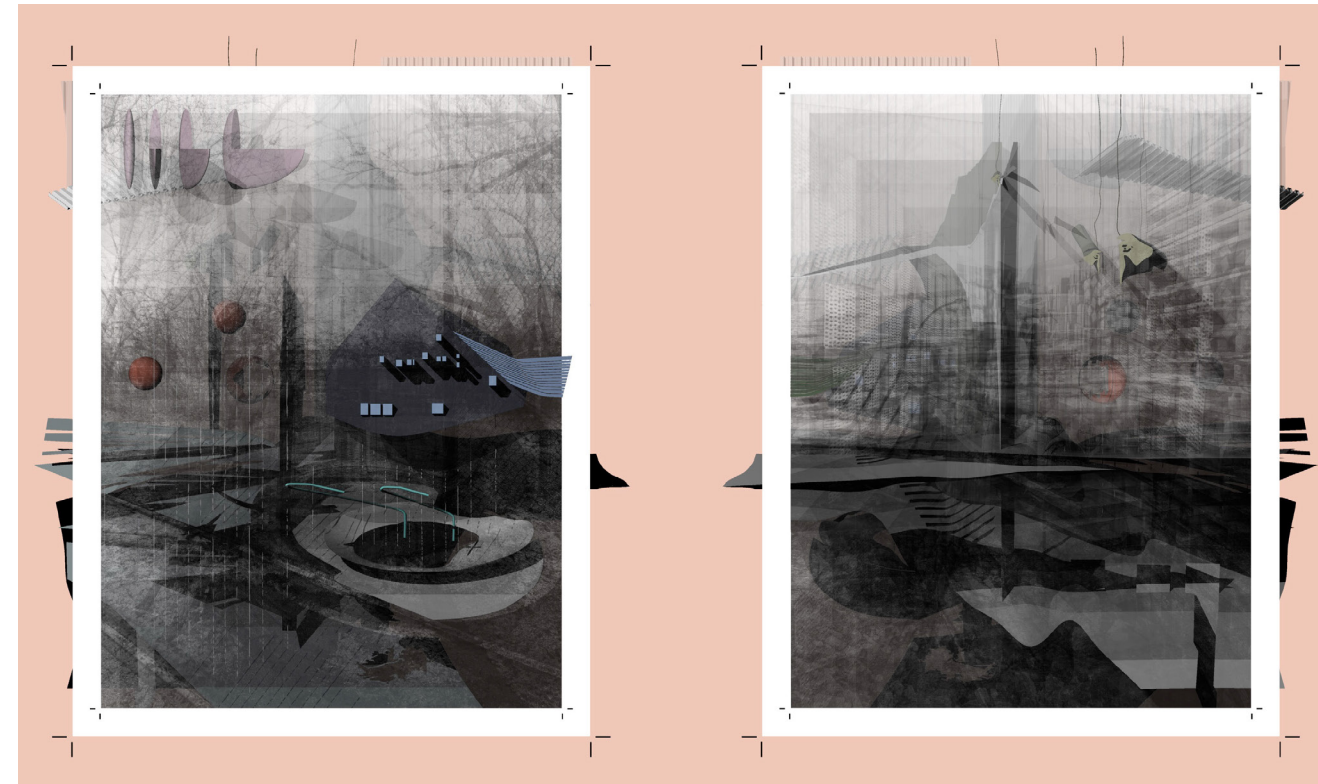
Adjective Constructions

We take –in drawing as an opportunity to build on an ongoing body of speculative drawings we call adjective constructions. We do so by reiterating the dialectical process that underpins the making of the drawings and bringing to the symposium table a conversation between existing and future works.

Adjective Constructions are twin-faced drawings extracted from a virtual playing field, spurred on by the simple question of how to draw together remotely. Their aim is to creatively reappropriate the physical distance that has defined our decade-long collaboration, predominantly between Montreal and Winnipeg. Their making is set up as a dialogue and playspace between each other and our drawing tools, but also between the virtually-understood and the close-at-hand, between real places and their projected imaginaries.

Each adjective construction is instigated by an initial dialogue between a pair of urban spaces in our respective city. Each site, physically accessible to only one of us, is mediated by the local player through a curated set of photographs and a text. In relaying the found condition to the distant collaborator, we are not concerned with the faithful transcription of place, but deliberately employ storytelling and the fictive in a manner that is neither necessarily honest nor maliciously deceptive. The mediated site fragments are set up as a two-faced playing field in digital modelling space which acts as the stage for the unfolding dialogue. This dialogue indulges in playful reappropriation of our drawing tools and is equally invested with anticipation, hesitation, provocation, and discovery between drawing collaborators.

The playing field of the adjective constructions can likewise be understood as a stage or gameboard for our concerted improvisational performance that is suspended in virtual modelling space between the twinned faces. The drawings unfold through prompts, disruptions, exaggerations, and enticements of the other's moves, without guarantees of comprehension or legibility. A mix of tacit and explicit exchanges in drawing become visual mechanisms for fictive spaces to unfold and inevitably overgrow the underlaid sites. For –in drawing we reiterate and revisit this collaborative drawing process by engaging new conditions of remoteness between us. We bring forward a future generation of adjective constructions to reflect on discoveries, tensions and deviations of a re-oriented playing field.



Riet Eeckhout

Faculty of Architecture KU Leuven

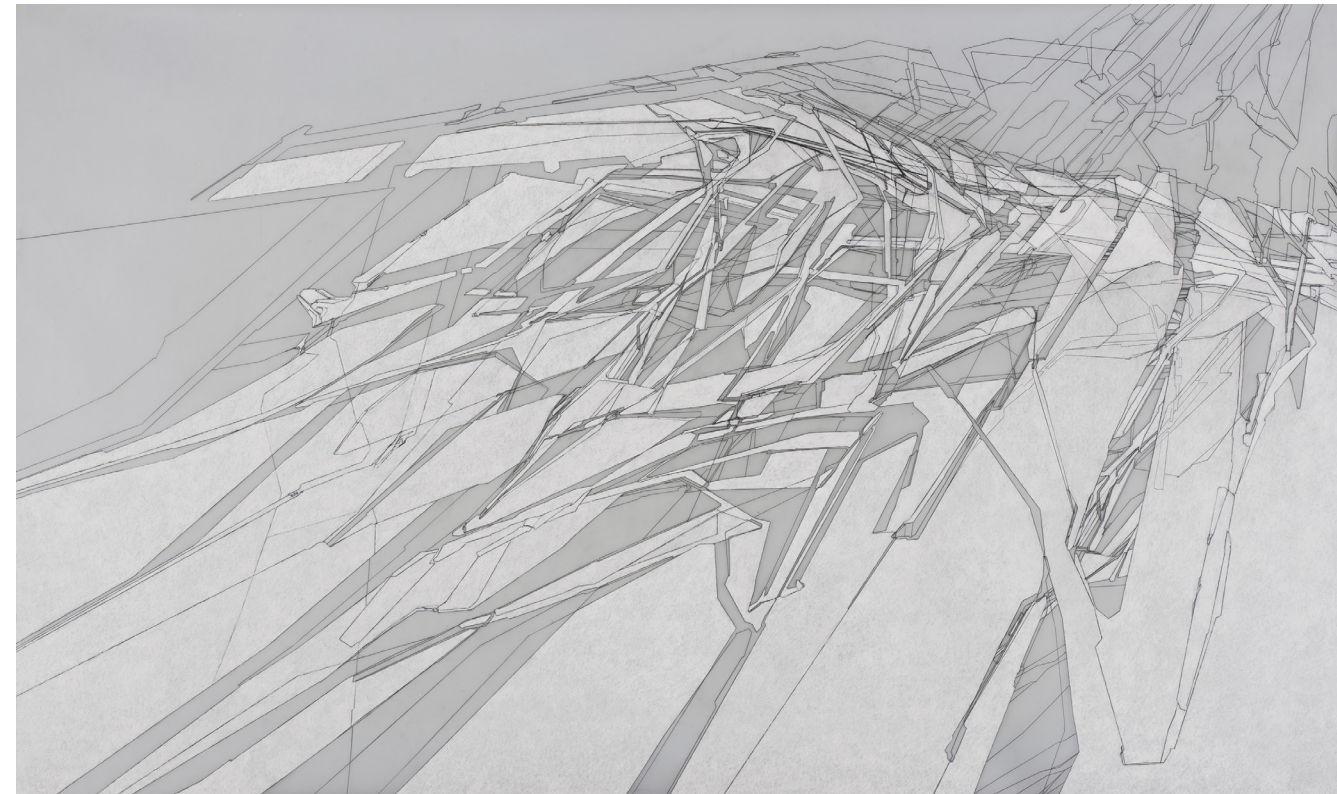
Figural Space

To engage with the complex world of situational encounters between people, things and places, sheds light on the nature of relational environments. It is this relational environment I am interested in when considering architecture within the drawing, away from the singularity of an object or the component-directed perception of space, and towards the understanding of space as the relationship between elements. To consider architecture as a relational condition triggers an interest in the performative nature of space. Situations take in space and unfold over time. Tracking and tracing the space that the subject takes in over time is extracting relational geometry and form-based content.

Situational events bear witness to the logics of the formation or de-formation of things. The interest does not lie in quantifying these interactions in a parametrical sense, but in extracting phenomena that occupy space and unfold over time. In this instance, the drawing is used to qualify the forming exchange from particular points of view, through an autographic drawing process. Film sequences and photographs of an unfolding subject enable observation beyond the singular view. When projecting film or photographs of the subject onto the drawing board, space collapses between the subject and the drawing-workspace, minimizing the distance between the visual information and the drawing hand, and reducing the lurking traps of interpretation, categorization, and representation in the drawing process.

Although I work with precise visual information and representations of a subject, I resist the representational when seeing (large projections viewed up close) and when drawing figural aspects from the figurative nature of the subject — the figurative being that which represents, and the figural that which remains when the figure (or subject) is freed from its representational task.¹ Engaging in the evolutive nature of how one thing gives rise to another, the figural space of the situation is surfaced by drawing out an underlying consistency that manifests itself and changes form over time.

¹. Deleuze, Gilles ([1981] 2003), Francis Bacon: The Logic of Sensation (trans. D. W. Smith), London: Continuum



Alfonso Giancotti

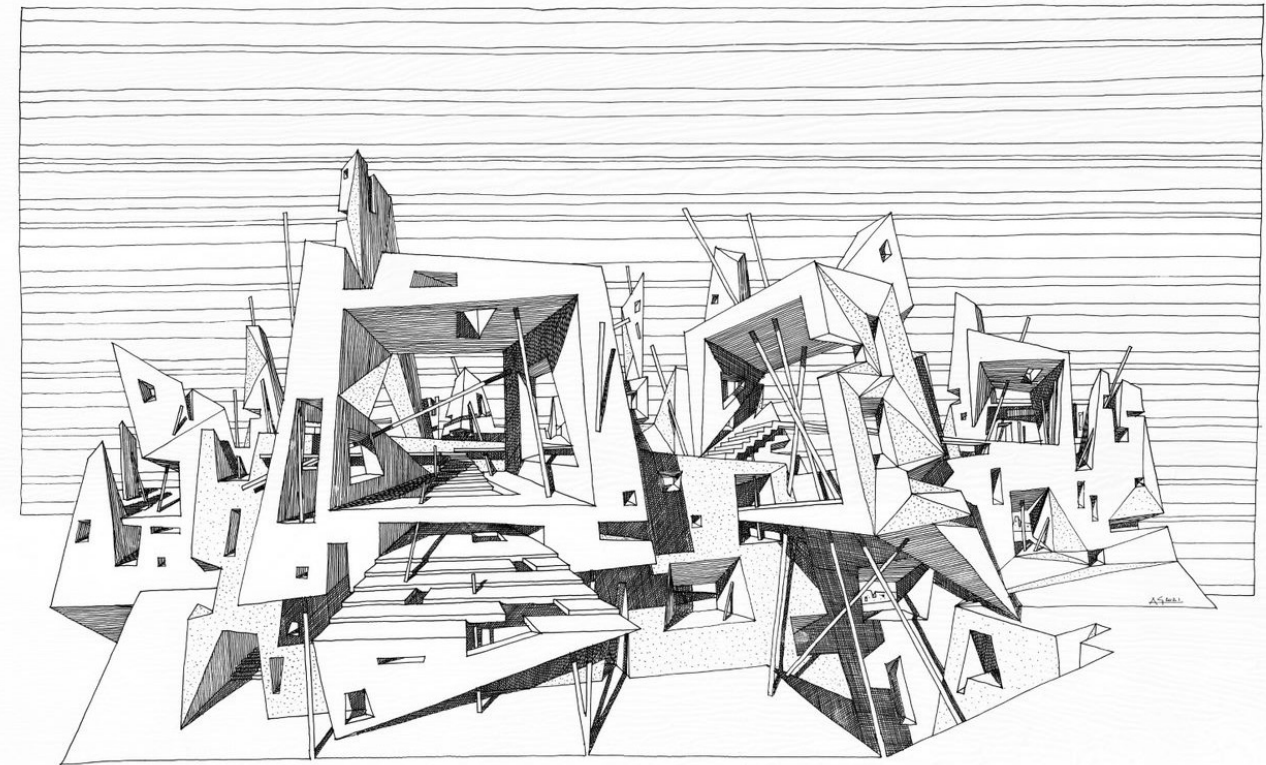
Facoltà di Architettura, La Sapienza Roma

NUOVI MONDI. Le pouvoir absolu de l'imagination

Ces dessins d'invention ont accompagné une série d'études concernant la condition de crise actuelle dans lequel se trouve le projet d'architecture. Ce parcours inarrêtable a conduit, dans la pratique, à un renversement complet et systématique de la relation entre contenu et contenant et, par conséquent, à une perte progressive de la centralité de l'habitant de l'espace, relégué au rôle de simple spectateur.

L'objectif de cette recherche était d'offrir, à travers la pratique du dessin, des suggestions potentielles pour la définition de nouvelles catégories et de nouveaux codes de lecture, d'interprétation et de transformation de la réalité, en réaffirmant la valeur, le sens et la signification de la vision et l'imagination dans la construction de l'idée de base sur laquelle doit se fonder toute action de conception.

Chaque projet d'architecture est, par définition, un acte qui agit à travers la vision et l'imagination. Plus simplement, ces dessins, ces « structures », ont été élaborées sur la base du principe de l'immédiateté et de l'improvisation, et témoignent peut-être du désir de transposer au niveau de la représentation ce que nous ne pouvons sentir, normalement, qu'au niveau émotionnel. Les paysages représentés dans les dessins sont des entités intangibles, non mesurables, conçues de manière à exclure l'hypothèse de l'existence de points de vue privilégiés, résolument ouvertes à une expérience sensible, pour la compréhension de laquelle l'implication et la participation active de l'observateur sont essentielles. Ce sont des projets d'espaces inachevés et inachevables, et, en tant que tels, « ouverts », qui nous invitent à considérer l'espace d'un point de vue différent, à le réinventer, à donner un sens et une signification actuelle à une projection du futur qui, une fois imaginée, n'a toujours pas trouvé sa place dans la réalité.



Guillaume Othenin-Girard

Architecture Department, University of Hong Kong

Drawing into Place: The Impact of Survey Methodologies on Interpretive Planning

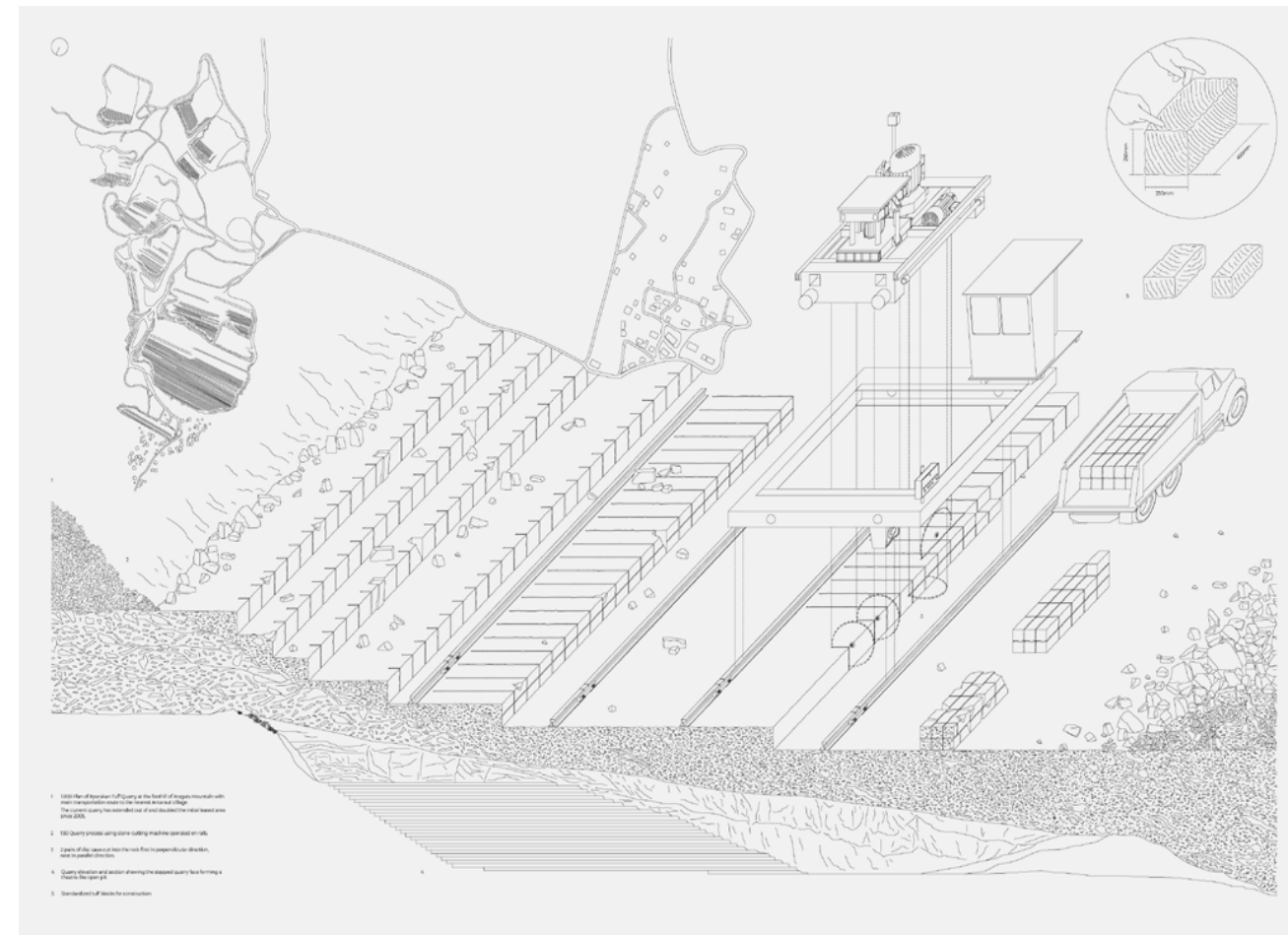
The significance of survey drawing for architecture and archaeology is long-standing. In her essay *The Sources and Fortunes of Piranesi's Archaeological Illustrations*, Susan Dixon showed that the multi-informational approach invented by the Roman architect in the 18th century became obsolete after his death.

Archaeologists subsequently embraced site recording methods deemed more rational and objective. In today's context where most excavations recordings are done by drone, ground penetrating radar, LiDAR scanner and photogrammetry, drawing purely for the purpose of recording a site is redundant in archaeological fields. Within the framework of this cross-disciplinary research, Piranesi's approach can therefore be revived as a new way to apply drawing to archaeology: not as a mode of simple representation, but as a projective instrument in support of an interpretive strategy for the future of the archaeological landscape.

This conference paper examines the role of the Atlas drawing methodology in the process of recording a place and its impact on interpretive strategies within archaeological sites. The Atlas seeks not only to record the existing built structures of the archaeological site and vicinities, but also the contemporary reality of the wider landscape and its inhabitants, such as the recent layers of infrastructural, agrarian, industrial urbanisation processes, as well as the ecologies and natural ecosystems that compose the environment within which archaeological sites are unearthed.

By focusing primarily on the Vedi Atlas — a compendium of the drawings and images which define the narrative and constructed reality of the new Vedi Fortress archaeological excavation site and the surrounding Armenian landscape — I argue that architectural drawings and survey instruments are more than mere representation or picture; they are propositional

and bear the potential to maximize the breadth of participation throughout the stage of planning, designing and building a vision that considers the landscape as a source of heritage in itself. The Atlas methodology aims at revealing the inherent capacity of the architect to think both as a maker and a territorial agent, triggering an awareness of the designer's social and environmental responsibilities in relation to past and living histories within the design process.



Bihter Almaç & Bilge Ar

Architecture Department, Istanbul Technical University

Unveiling Chora: Kariye through the Looking-glass

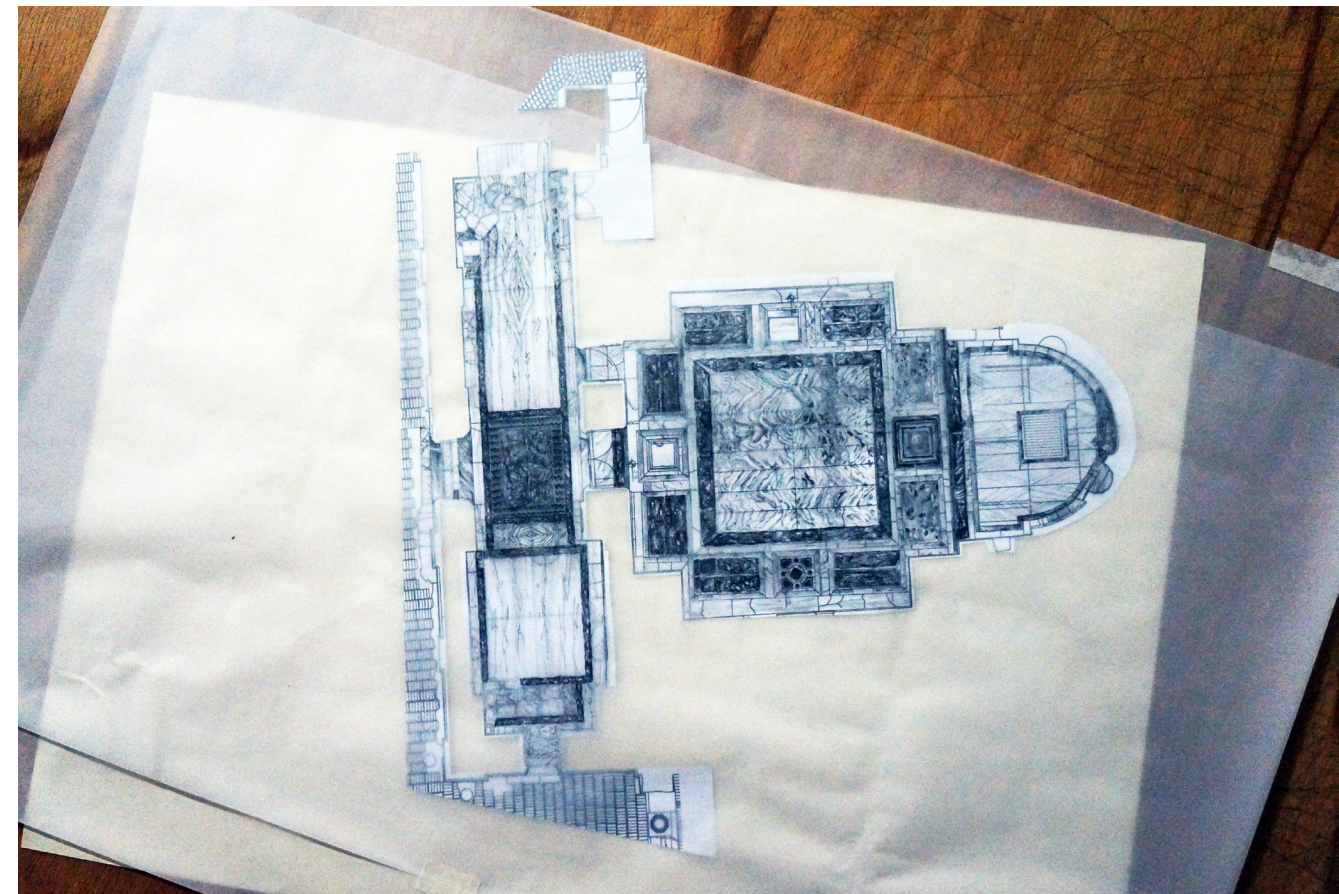
Though well known for its Late Byzantine/Paleologan era extensions and decoration (14th century), the material evidence on the structural layers of the katholikon of the Chora monastery reaches back to 6th century. On the historical peninsula of Istanbul, it was situated within the uninhabited areas outside the 4th-century Constantinian walls but within the 5th-century Theodosian walls. Thus, despite being intra-muros, the meaning of its name, Chora, refers to the rural character of its location. It has been subject to multiple structural changes and repurposed during its afterlife as an Ottoman and, later, a Republican monument. Given its shifts and conversions, Chora is enwrapped with unique layers both structural and immaterial, each layer enabling unprecedented associations with its articulated discrepant narratives thus redefining the architecture's immaterial spatiality.

Kariye through the Looking-Glass is a pursuit in the form of drawings. Here, the act of drawing is an inquiry into the intricate Byzantine spatial making and the immateriality of Chora's architecture. Similar to Lewis Carroll's story, this research uses drawing as a passage through a looking-glass to reveal Chora's complex and richly decorated interiors and its multi-dimensional inner space that never offers a clear perception of the whole.

Given this complexity, the Byzantine church cannot be fully understood using common methods of architectural representation. Unveiling Chora is a series of explorations on the reconfigurations of drawings that enable us to encounter the complexity of this structure.

The initial drawing set is an inquiry into the multi-coloured marble surfaces of the structure. They are arranged in book-matched panels forming symmetrical and continuous lines on each page in order to create an endless, consistent surface where all the niches and

corners of the interior unfold. Chora unveils as a single wall with strange spatial implications. The drawing further investigates the psychedelic, inkblot-like visuals of the marble surfaces. Similar to the builders of Chora, layering and configuring the veneer as they install the plates, the drawing traces the veins of the marble surfaces. Enacting their construction in the form of drawing is a form of mimicry, a reflection with a means to exceed the visit of the 21st-century monument.



Carole Lévesque

École de Design, Université du Québec à Montréal

Drawing Imaginaries of a Wasteland-scape

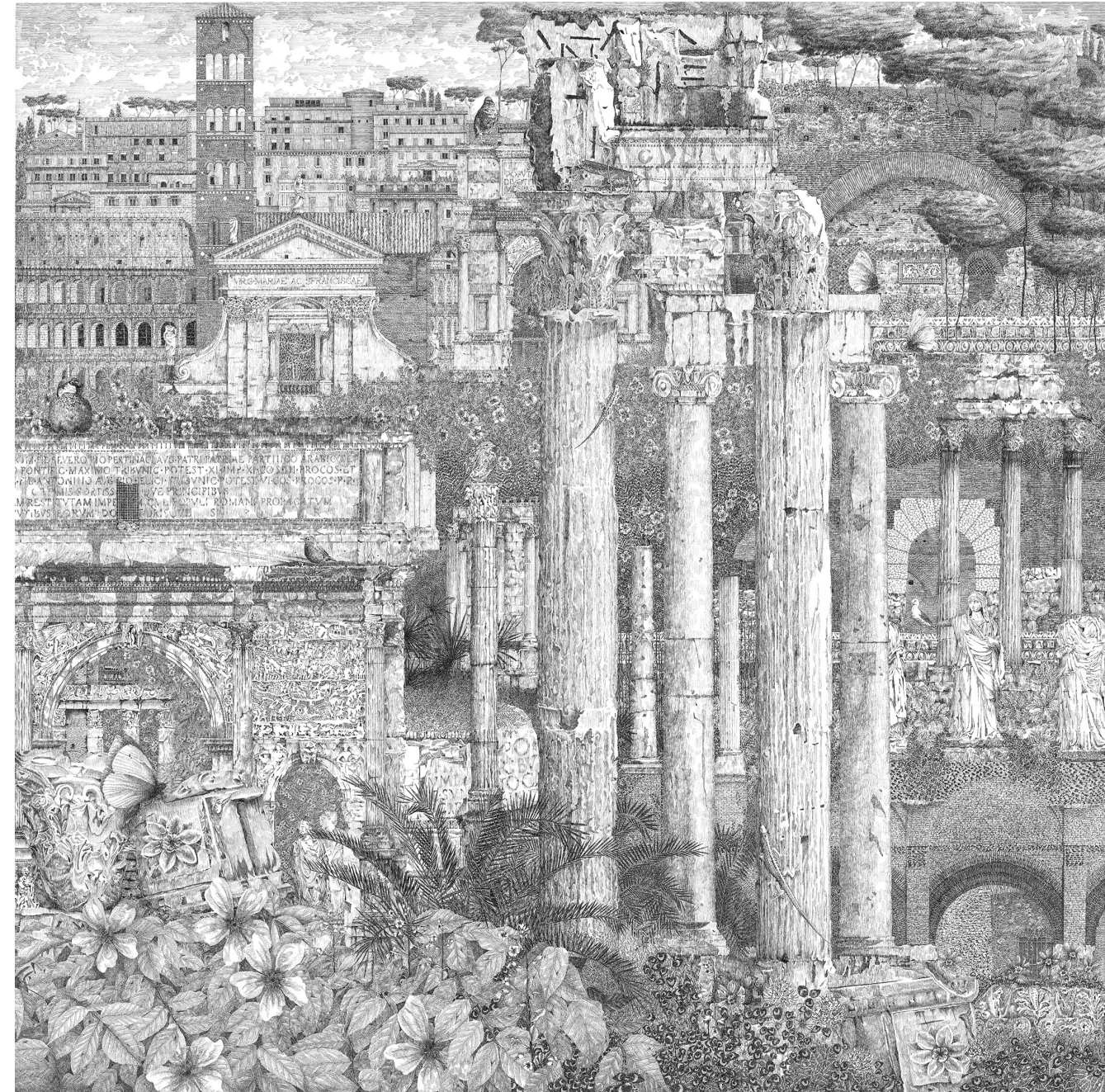
When landscape emerged as a pictorial genre in the 16th century, it was said to depict wastelands, uninhabited and uncultured sites,¹ often integrating marvelous views of temples and rich architectural details. Because these landscapes departed from religious and mythical narratives² they endowed the natural world with its own purpose and, as such, represented a new understanding between nature, culture, and the built environment,³ seeking an ideal in spaces of abandonment. Rome embodied a key-figure to help build this ideal as an example to follow while defining what makes for a good city; a city where everyday life mingled with ruins reclaimed by nature. Sited on the limit between the inhabited city and the “disabitato,” the Foro Romano offered the first form of what we now call “terrain vague,” portraying the archetype of an ideal urban landscape and a standpoint from which to reflect on the rise, fall and renewal of the city.

Drawn by hand with a technical pen, large-scale collage-drawings attempt to seek the archetypes of terrains vagues. The Foro Romano, the Acqua Claudia and the Monte dei Cocci are flattened into two-dimensional compositions in which monuments, flora and fauna take on various scales, producing a view unreconcilable with Rome’s current situation. The collage-drawings engage a play on perception and suggest that a lateral movement of the viewer could reveal other possible points of view and hidden landscapes. As such, the collage-drawings become repertoires for composing and reconstructing the ideal figures of the wasteland-scape.

1. « On représente quelquefois dans des paysages des sites incultes et inhabités, pour avoir la liberté de peindre les bizarres effets de la nature livrée à elle-même, et les productions confuses et irrégulières d'une terre inculte. » Denis Diderot. « paysage ». Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers, 1751-1772.

2. E.H. Gombrich, Norm and Form, Studies in the art of the Renaissance I, p.110

3. Chenet-Faugeras, Françoise. 1994. “L’invention du paysage urbain.” Romantisme 24, no. 83 : 27-38, 31.



Samantha Lynch

Architecture Department, Brighton University

Slippery Time Opens a Place of Possibility: Conjuring Multiple Temporalities in the Architectural Drawing

Time is heterogeneous, riddled and folded. Fast and heavy, elusive, forgotten, exposed... Mostly experienced as inseparable from our consciousness, one is also aware that time's measure does not fit: there is a place where the plies separate and slip, an elasticity between. Our temporal awareness is not whole but pulsatory and marbled. The creative act itself reflects and intensifies this condition; an intricate duration that does not arrive all-at-once, nor in a temporally linear way. When drawing, one ventures and reflects in no particular sequence. This is notably relevant to the architectural drawing, where the temporal condition of the drawing itself holds an embedded future-time – we conjure, collude with and enact this imaginary realm, and often do so in a surprisingly matter-of-fact way.

Investigating the potential of the slippery nature of time in the creative process, and drawing on current literature, this paper seeks to further challenge and expand the conventional role of drawing in design. Articulating a careful methodological approach to drawing and thinking relevant to the ethics of drawing, it speculates on how the simultaneous manifestation of multiple times may occur in the drawing process as a method of invention, generating a larger critical discourse on creative methods in design research practice. It does so through the discussion of an ongoing body of drawings and research that stem out of my doctoral investigations into temporal drawing. With an interest in the time-based relationships of both the architecturally propositional drawing (as a projection of a future place, with its own inhabitations and unfoldings) and the drawing process itself (as an instigator of imagined futures), I ask what the possible connections between these temporalities might unearth, and what consequences they may have on space and place in the territory of the drawing. In sharing a specific body of test drawings (Mirror Drawings, Interloper Drawings,

Garden Drawings) and methodological approaches, I seek to expand a discourse and territory for dreaming temporality anew.



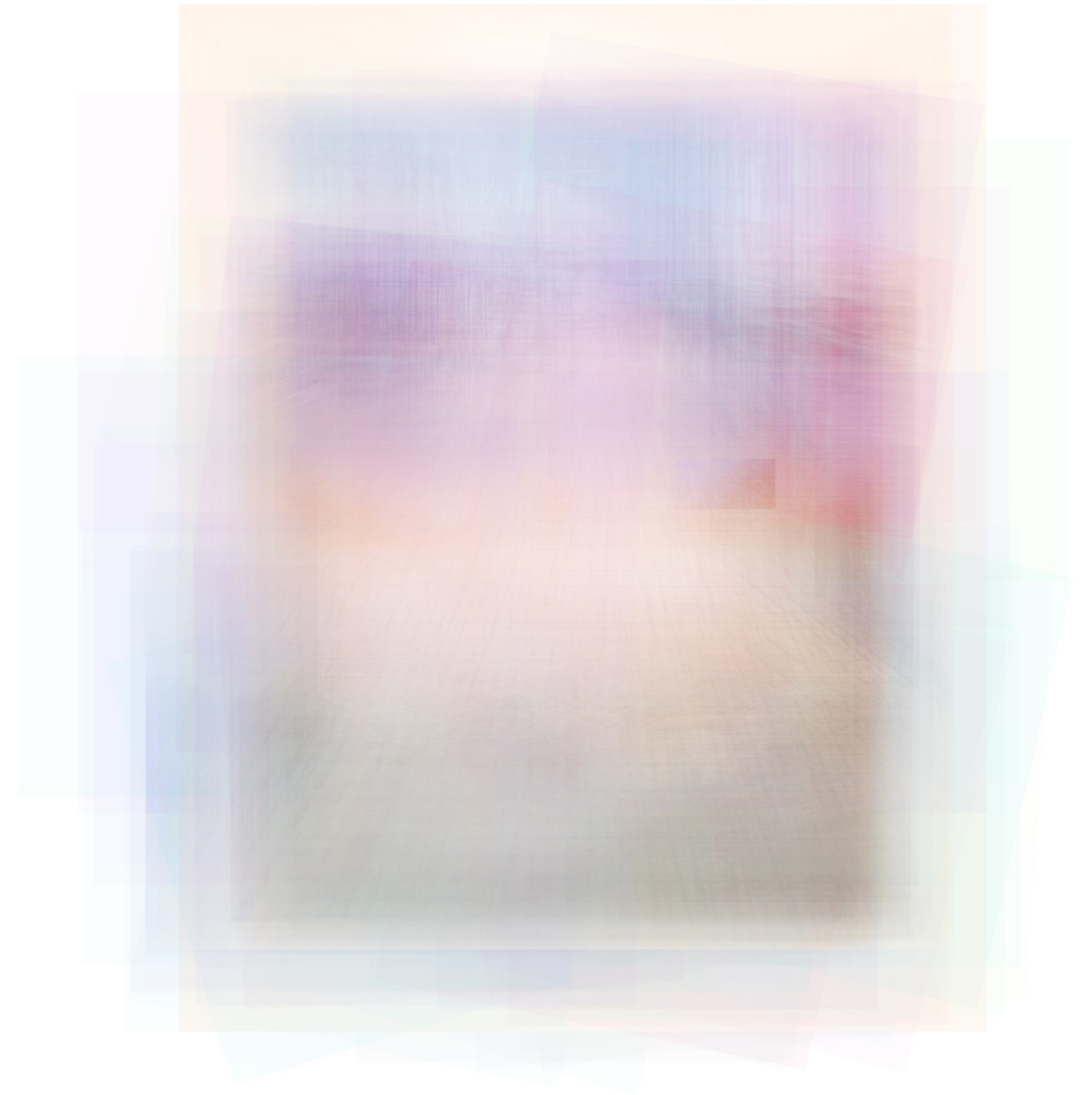
Jordan Hines

School of Architecture, University of Kentucky

Time in Color

The "Time in Color" drawings are composed in such a manner as to transmit the ephemeral nature of memory and how our experiences are layered with both past, present, lived, and unlived events. The drawings are not drawings in a conventional sense, in that they are not formed with lines, but rather they are intended to rely on the idea of drawings being formed through the act of making marks. By marking each individual layer with fragments of photography and smudged with light and colour, the resultant drawings are more akin to a stack of trace paper accumulated on the edge of a desk after a project is finished.

This series of drawings forms part of an ongoing body of work which is interested in drawings as materials in that they can be formed, modified, and made in both digital and physical manners.



Thomas-Bernard Kenniff

École de Design, Université du Québec à Montréal

Chronotopes of Movement and Rest

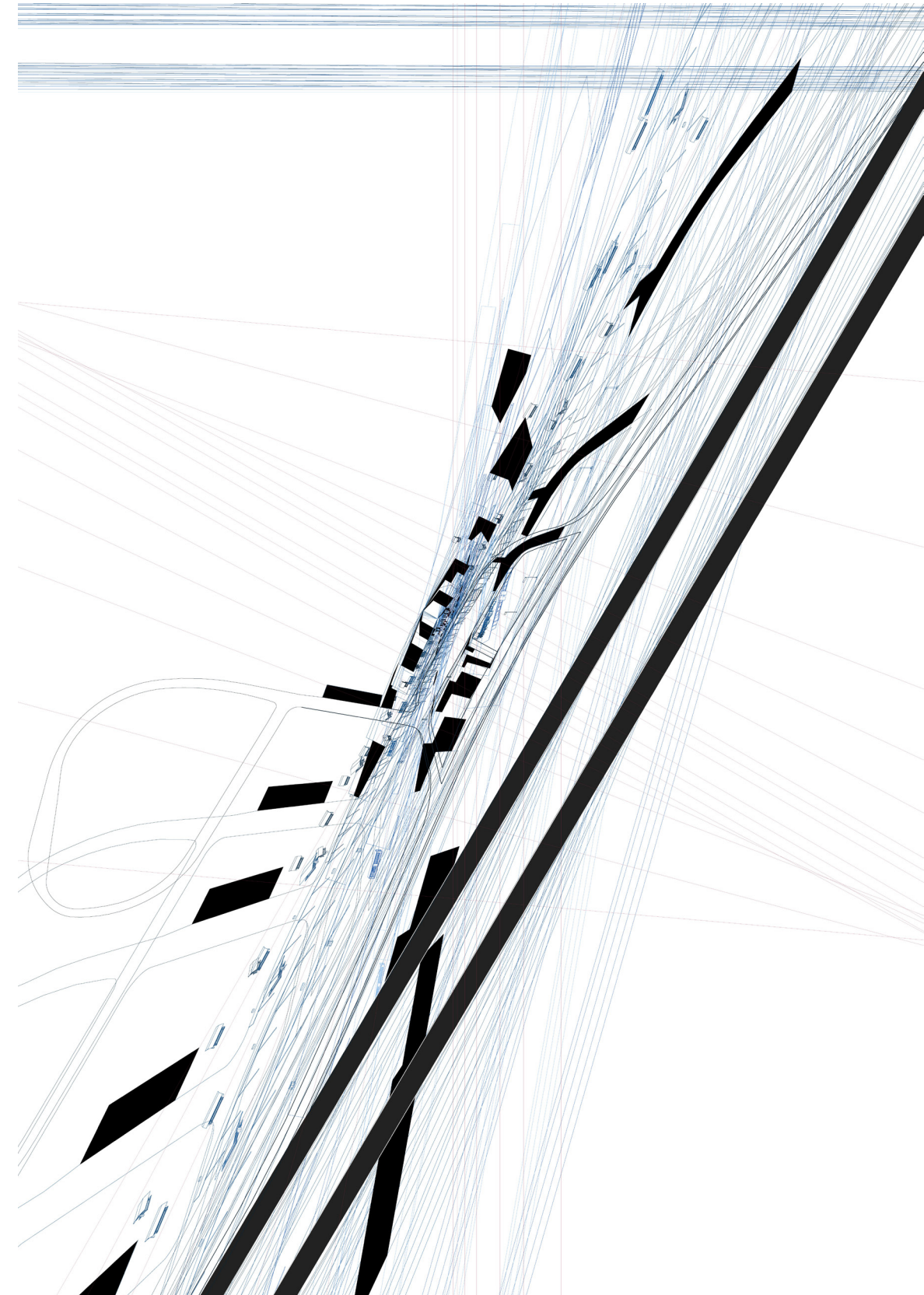
In the mid-1960s, the Transport Ministry of Québec launched a province-wide roadside parks program. As part of this program, over 200 rest stops, or *haltes routières*, were built between 1965 and 1980 as the province's road network expanded into Canada's longest. With growing tourism and taste for "antimodern" images of rural Québec¹, the faux-vernacular architecture of early rest stops directly reflected the emerging national identity of Québec, while at the same time feeding the myth of a virgin Canadian wilderness free from conflicting territorial claims. Regardless of their divisive architectural merit, rest stops form a constellation of cultural interfaces that connect the state apparatus to people moving across the territory. Issues of provincial politics and bureaucracy, neoliberal policies, privatization mechanisms of public goods, cultural and biological identities, public hygiene, illicit practices, personal security, and collective memory all come to rest on the roadside. Today, the provincial network is composed of buildings dating from six different decades whose varied architectures reveal the construction and evolution of the roadside's own territorial imaginary.

The rest stop is a chronotope, or a "means of materializing time in space."² As such, it invites us to unpack the temporal aspects of its site, reading its heterochronic qualities — in time, out-of-time, and from a different time — and its heterotopic qualities — in place, out-of-place, and from another place. This paper presents ongoing research into Québec's provincial rest stop network, exploring this paradoxical quality of the rest stop as a site both static and ecstatic, at rest and moving. The government's 49 presently open installations were visited and photographed, architectural types identified and modelled, and a large part of the project now involves exploratory drawing as a means of representing chronotopes of movement and rest. Using layered axonometric projections, the current

drawings attempt to keep the precision of the subject that comes, in part, out the normative mechanisms of the Transport Ministry, while actively seeking defamiliarization to occupy the messy, thick space of the neither here nor now.

1. Maude-Emmanuelle Lambert, « À travers le pare-brise : la création des territoires touristiques à l'ère de l'automobile (Québec et Ontario, 1920-1967) » (Ph.D., Montréal, Université de Montréal, 2013), <https://papyrus.bib.umontreal.ca/xmlui/handle/1866/10353>.

2. Mireya Folch-Serra, « Place, voice, space: Mikhail Bakhtin's dialogical landscape », *Environment and Planning D: Society and Space* 8 (1990): 263.



Simon Twose, Jules Moloney, Lawrence Harvey, Anastasia Globa

School of Architecture, Te Herenga Waka / Victoria University of Wellington

School of Architecture, Design and Planning, University of Sydney

School of Architecture and Design, RMIT

Expanded Drawing: entanglements between drawing's matter, its subject matter,

Our proposed paper reflects on three recent projects employing multi-modal architectural drawing to sketch natural phenomena: Canyon, Reef, and Bush fire. The work explores aleatory, intangible conditions within natural phenomena, conditions at the cusp of awareness, spatially felt as much as known by other means. Through multi-sensory drawing installations, phenomena such as oceanic immensity, seismic latency and shapeshifting bushfires are sketched. The drawing installations immerse participants in an array of sculptural, virtual, and sonic sketches, causing the sketches of phenomena to be 'inhabitable' as dynamic, drawn worlds.

The sketches begin with rapidly drawn, smudged, graphite marks, proceeding to three-dimensional, gestural acts of sketching, through manipulating castings of rock, latex, wax and concrete. These are interpreted through digital software and new drawings created algorithmically, populating an immersive virtual environment entirely composed of irresolute, abstract, sketched marks. In the gallery space, the gestural concrete sketches are arrayed as a cloud of miniature sculptural objects. Moving through this is akin to walking through the pixels, or graphite grains, in a single sketch, following currents and eddies in its ideation. The sketch also has zones of sound, with overlapping three-dimensional 'sound sketches' creating an abstract accompaniment to the shifts and changes in the cloud of cast objects, inflecting and jolting the reading of the sketch. Soundscapes also occur in the parallel VR and AR sketch environments which provide portals to a dynamic and shifting abstract sketch-space.

The sketches in Expanded Drawing seek to resist fixity of thought and conclusion through expanding the sketch's power to be 'open' through "an essential incompleteness, a non-closure or non-totalizing of form" (Nancy, 2013: 1). The work also expands the gestural

characteristics of the architectural sketch, intensifying it as a mode of architectural thought involving "knowing-thinking-feeling" (Gansterer et al, 2017: 9). This research by creative practice develops techniques to extend the sketch as a way of capturing unfixed, intangible presences between drawer, sketch medium and imagined space. The work is beginning to coalesce a strange spatiality—the complex terrain flowing between drawing's matter, its subject matter, and human gesture and imagination is gradually emerging as a sketch-like hybrid space.

Gansterer, N., Cocker, E., Greil, M. (2017). CHOREO-GRAPHIC FIGURES deviations from the line. Berlin/Boston: Edition Angewandte, De Gruyter.

Nancy, J. L. (2013). The pleasure in drawing (P. Armstrong, Trans.). New York, NY: Fordham University Press.



Samuel Bernier-Lavigne

École d'architecture, Université Laval

La multiplicité du trait : étude des « one room spaces » japonais par le dessin numérique.

Cette recherche explore les qualités du milieu spatial des « one room space » japonais grâce au dessin numérique. Ce terme architectural, que l'on doit à Jacques Lucan, caractérise l'intérieur d'un « seul espace homogène, fluide et continu, sans obstacle, d'une luminosité égale et claire ».¹

Bien évidemment, lorsqu'analysé sous l'angle du milieu spatial, notion holistique approfondissant le concept d'atmosphère, ces espaces typiquement japonais se complexifient et tendent vers l'hétérogène. Cela est dû aux subtiles variations qui s'immiscent dans ces architectures, au niveau de la luminosité comme de l'ombrage, du silence et de la dématérialisation des limites. Ces caractéristiques cruciales à notre expérience de l'espace sont habituellement imperceptibles dans les dessins orthographiques qui accompagnent le projet. Ainsi, le défi de cette recherche est d'utiliser le composant fondamental du dessin, le trait, mais cette fois intégré à un processus numérique pour l'associer aux caractéristiques du milieu spatial.

Renversant la formule de Robin Evans « Translation from Drawing to Building »², nous débutons par le choix d'un bâtiment existant, une « one room space » construite (ici le KAIT Workshop de Junya Ishigami)³, pour ensuite le transformer en objet numérique. Cela permet d'avoir accès à ses données compositionnelles pour y déployer une série de simulations créatives, tels des systèmes dynamiques de particules et des décompositions de maillage. L'idée est de révéler ces qualités cachées du projet⁴, cette « incertaine certitude » pour reprendre le mots de Christian Kerez⁵, en représentant les différents ordres de magnitude des simulations qui évoluent dans son intériorité (ici la fluidité de l'espace entre la forêt de colonnes). L'importante quantité de données générées sera ensuite traduite par une « machine à dessiner »⁶

afin d'y retrouver les éléments constitutifs du trait, soit le point et la ligne. L'information du dessin est si dense qu'il se crée une tension avec l'image imprimée⁷.

Toutefois, lorsque le regard s'approche et se perd dans la complexité du tout, l'on découvre l'accumulation successive des signes graphiques sur le papier⁸, typique au dessin, cet important carrefour de possibilités en architecture⁹.

1. Lucan, J. (2015). *Précisions sur un état présent de l'architecture*. Presses polytechniques et universitaires romandes, Lausanne. p.221.

2. Evans, R. (1997). *Translation from Drawing to Building and Other Essays*. AA Publications, Londres.

3. L'étude abordera en détail trois projets de « one room space » japonais, soit le Kanagawa Institute of Technology Workshop de Junya Ishigami, le Teshima Art Museum de Ryue Nishizawa et le Naoshima Pavilion de Sou Fujimoto. Tous trois ont été analysés en détail lors d'une récente année d'étude en 2019.

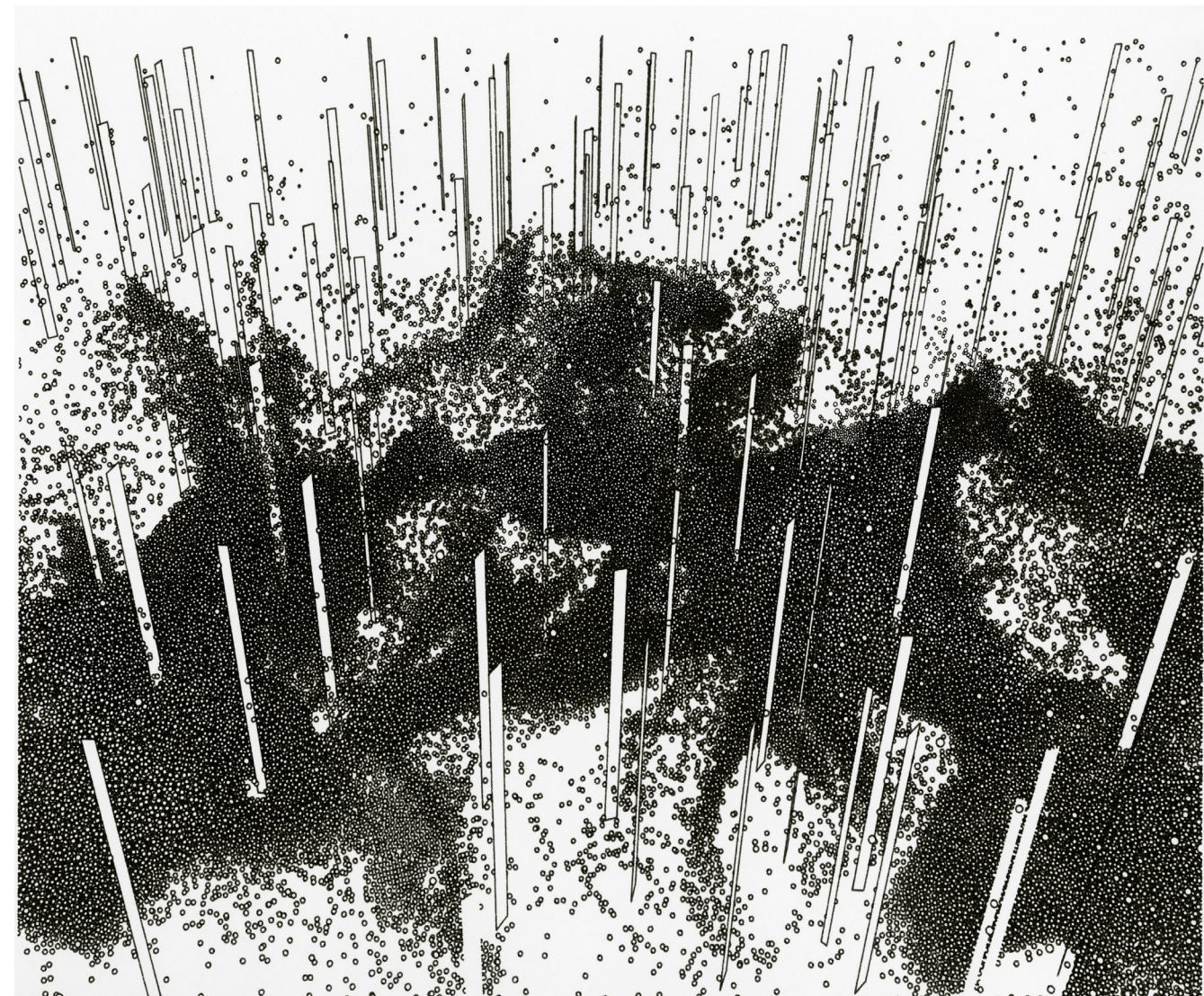
4. Benedikt, M. & Bieg, K. (2018). *CENTER 21: The Secret Life of Buildings*. Center for American Architecture and Design, Austin.

5. Kerez, C. (2013). *Uncertain Certainty*. Toto publishing, Japan.

6. Ang. *Pen Plotter*.

7. Une différence qui est importante et productive, surtout dans l'environnement de conception numérique, tel que discuté en détail par Michael Young et Carl Lostritto dans leurs livres respectifs : Young, M. (2022). *Reality Modeled After Images, Architecture and the Aesthetics after the Digital Image*. Routledge, New York. / Lostritto, C. (2019). *Computational Drawing; From foundational exercises to theories of representation*. Ar+d Publishing, San Francisco.

8 Benjamin, W. (1990). *Peinture et graphisme – De la peinture ou le signe et la marque*. (Traduction de Pierre Pénisson et présentation par Yve-Alain Bois). Dans *La Part de l'œil*, n.6 : *Le Dessin*. Bruxelles, p.13.



Konstantinos Avramidis

University of Cyprus

The Graffiti Architect: Drawing Transgression, Transgressing Drawing

Orthographic drawings have historically been — and still are — primarily used instrumentally: they construct, prescribe and project to the future a single, ideal and fixed reality devoid of any (potential/existing) inhabitants. We know from Robin Evans (1997), however, that drawings are not mere generators of buildings and that their 'projective' nature can be reversed in direction: neither drawings nor buildings should be considered final ends. This conceptualisation allows us to bring the traces of the lived experience back in the drawing whilst attuning architects with users.

This presentation addresses drawing through a specific practice of occupying architecture: graffiti. It transfers the transgressive tactics of graffiti to architectural representation in order to question drawing's (imagined) neutrality, objectivity and truth, aiming to transform it into a tool of inquiry. It focuses on a series of orthographic drawings — produced in the context of my design-led doctoral thesis (2018) — documenting three graffitied buildings in the city of Athens across different scales, ranging from 1:100 to 1:1. Following Jonathan Hill's idea of the 'illegal architect' (1998), this work introduces the concept of the 'graffiti-architect', one that by drawing transgression aims to reveal the potential of transgressing drawing.

The perverted manner through which drawing techniques are used here — in that they represent architecture retrospectively and document graffiti which is something that is not normally surveyed — challenges the orthodoxy of orthographic drawings. The graffiti on the drawings makes them very disturbing for the architect who, by definition, seeks for precision and wishes to capture the ideal, pristine and untouched by human hand form of the building. Graffiti infuse contingency and action to the seemingly immobile and static drawings, whilst emphasising the multi-authored and multi-temporal character of architecture. These

drawings are not only 'factures', in Marco Frascari's terms (2009), but also ruptures: by conforming to the architectural conventions to represent graffiti, the drawing techniques are transgressed as they are graffitied. The presentation critically reflects on the (re)drawing of the inscriptions which reveal specific surface conditions suggesting distinct graphic-rupturing 'systems' as characteristic to each situation: hieroglyphic, palimpsestic and iconoclastic. The aim of testing multiple systems of enacting survey drawings is to transgress documentation and transform it into exploration.



Phuong-Trâm Nguyen

Bartlett School of Architecture, University College London

The Inventory of Shimmers

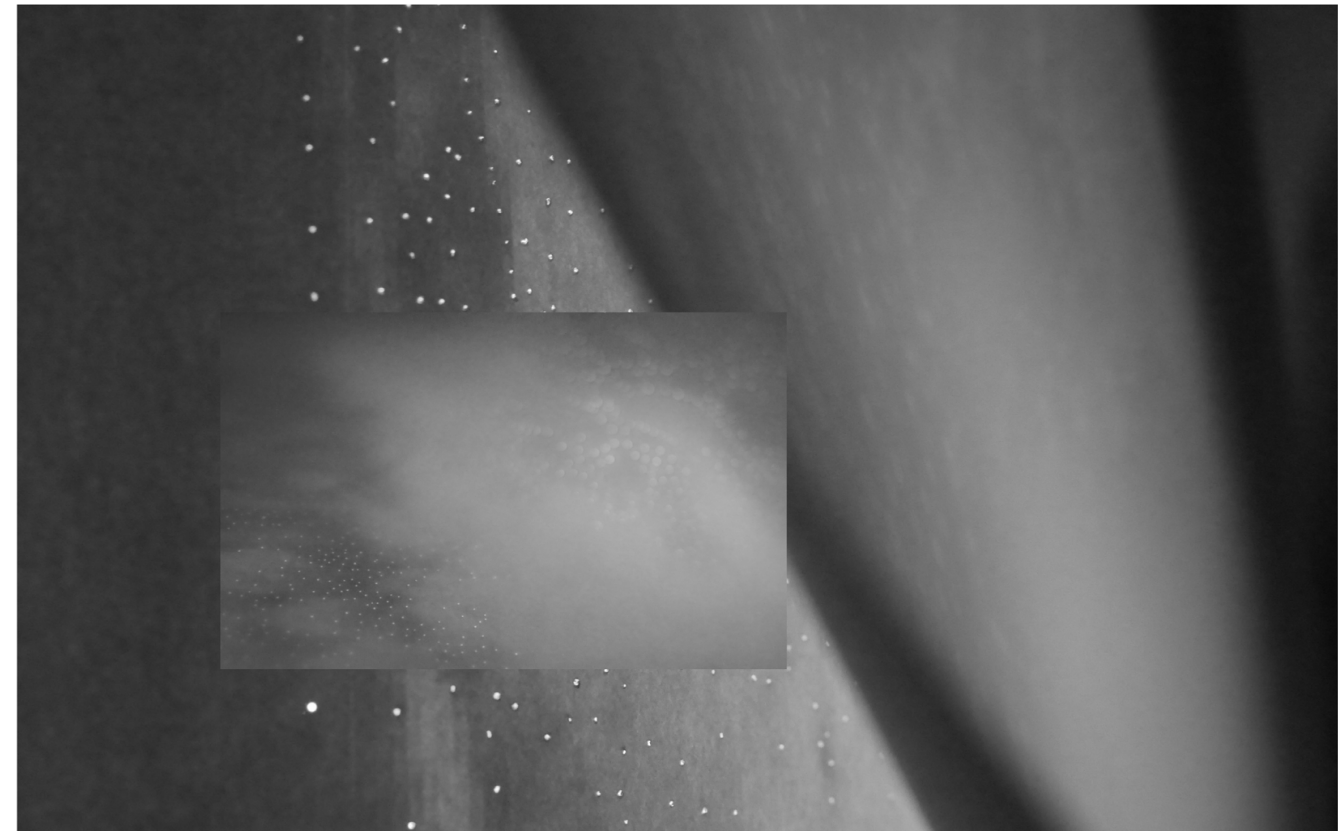
Sometimes what we see is not what we're looking for...

In the collection of short essays titled *Aperçues*, the philosopher and art historian Georges Didi-Huberman inquires into the dimension of time and space in images. Written in fragments, the series of texts offer the readers the sensation of what remains to the onlooker when a glimpse captivates, enchants and then dissolves in an instant. Like traces of what was seen, the pieces evoke a vision that persists when one closes its eyes. Recollecting and retelling those images became a path that led him back to them again. Then, for Didi-Huberman, the question is not about what we are looking for but how to look for it. If our sensibility to seeing changes, how in return can it influence our relationship to drawings? Is it possible for a drawing to shift the conversation in architectural practice from what it represents to how it makes space present? The paper I would like to share for this conference aims to discuss the possibility of a drawing practice that would probe the space of perception.

I am interested in images that interrogate the gaze and challenge our understanding of appearances – images that lead to a spatiality beyond its surface. The essay will introduce a drawing series part of my design practice. They were conceived through a succession of exploration based on the gesture of looking.

To pursue the gesture of looking, drawing is considered a process. It allows to reflect on the space where vision happens, searching for effects that can affect. How can the practice of drawing lead us to the sense of space again? From an optical table projecting the gaze, the paper recounts its quest for the space where images appear. The tale inquires into the nature of images and their register. The series argues for a drawing strategy taking place in space and time.

Delineating, puncturing, projecting, filming, delaminating, transferring surface and material, drawing as a spatial process becomes a search for a form that kept shifting each time I thought I could grasp it. Through the gesture of coming together and withdrawing, drawing became a play with distances and the space where images were felt.



Charlotte Erckrath

Bergen School of Architecture

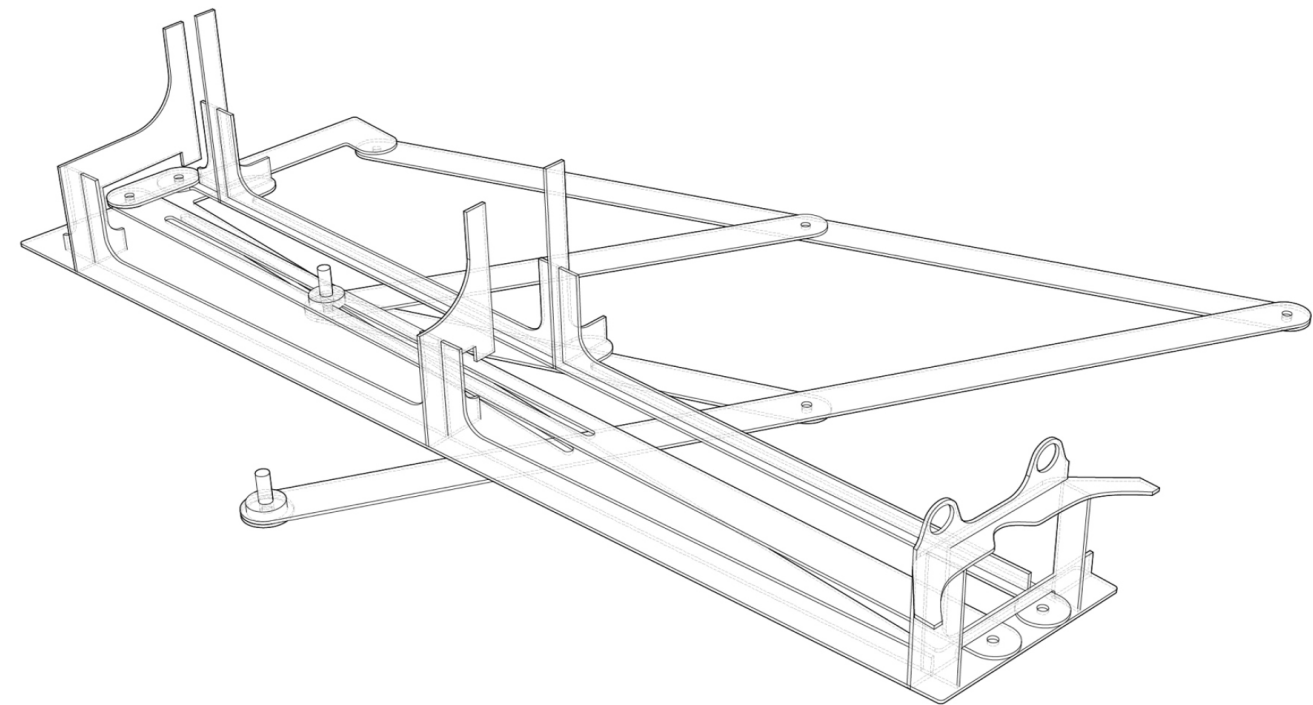
Ambiguity and the Agency of Drawing Tools

This research departs from a fascination with a contradictory condition of the architectural drawing. This contradiction lies in the architect's desire to work with an embodied spatial reality, while the means for drawing rely on orthographic projection, a drawing convention based on an abstract spatial model. This project takes a closer look at the realm between the inhabited, experienced space and orthographically projected space with a focus on its ambiguities and contradictions through an expanded idea and application of drawing tools. The site of spatial exploration is the body, interpreted as a dynamic landscape and approached through several means of drawing interpretation. Bodies, like veils and clouds have appeared in baroque frescos as a means to disguise distinct perspective interpretations. Their tendency of escaping the rules of vanishing lines allows them to play an important part in the dynamic and ambiguous qualities, described by Wölfflin as the "painterly" space of the baroque.

The observer's relationship to this "landscape" entails multiple facets. This project is interested in setting the immersive and bodily implicated situation in the landscape into dialogue with the reflective process of constructing projection drawings to play out and explore the inherent contradictions of spatial experience and construction.

Landscape surveying tools are particularly fascinating, as they inhabit both sites - the space of the drawing and the space of the landscape. They can be seen as the active agent, which embodies the capacity to translate across contradictory conditions of space and drawing. This research explores the potential that resides in the principles and limits of employing such tools in dialogue with the vague and ambiguous qualities of the observed space.

Through the development and application of drawing tools inspired by existing techniques from the early history of perspective landscape surveying the link between the observed space and the drawing is suggested to be strengthened. This project promotes exploring architectural qualities by seeking out the tipping point between what is precisely described through descriptive geometry and what is open to interpretation - a tool for designing at the limit of the vague and ambiguous.



Izabel Amaral

École d'architecture, Université de Montréal

Dancing Geometry

Une enquête sur l'expérience corporelle en tant que partie essentielle de l'expérience spatiale architecturale est guidée par les termes traduction et connaissance tacite comme un moyen de comprendre l'expression du bâtiment et de mettre en relation la théorie de l'architecture, les mouvements corporels et le dessin architectural. Considérant la traduction comme un processus de transfert, Robin Evans (1997) révèle comment le dessin architectural permet plusieurs traductions dans la forme construite. Pour Merleau-Ponty, le corps fait l'expérience de l'espace parce que chaque individu ressent l'espace en même temps qu'il est perçu. Considérant le dessin à la fois comme traduction et comme expérience corporelle vécue et perçue dans l'espace, cette présentation porte une réflexion sur trois oeuvres de recherche-création lors desquelles le dessin a été vécu non pas comme une expérience de la main, mais comme une expérience corporelle et spatiale.

Dans le cadre pédagogique d'une école d'architecture canadienne, l'équipe de recherche, formée par l'auteure et quatre étudiantes d'architecture ayant une formation en danse contemporaine, a profité d'un évènement culturel pour réaliser cette recherche. Explorant la frontière de l'art performatif au moyen du mouvement et de la musique, la performance intitulée Dancing Geometry se compose de trois dessins chorégraphiés. Intitulés Atome, Pentagone et Borromini, ces dessins utilisent plusieurs métaphores opérationnelles: le sol comme papier, la marche comme ligne droite, le corps comme crayon, règle et compas, et pour fin, le plan architectural comme mouvement chorégraphié. Les dessins reprennent aussi des motifs architecturaux ou géométriques: Atome se réfère à la rosace de la chapelle du château d'Anet par l'architecte Phillibert de l'Orme; Pentagone se réfère à une interprétation ornementée du processus de dessin d'un pentagone régulier selon la

méthode d'Euclide. Finalement, Borromini recompose à l'échelle 1:3 le plan architectural de l'église San Carlo alle Quattro Fontane, de Francesco Borromini.

Considérant alors la notion de connaissance tacite (Sennett, 2008), cette communication redessine une réflexion sur cette expérience et les principales leçons apprises: notamment la précision géométrique à la fois observée et ressentie, le rôle du corps et du mouvement pour comprendre l'acte de construire, ainsi qu'une découverte d'intérêt archéologique.

Argan, Giulio Carlo. *Borromini*. 2^e édition, Milan, Mondadori, 1996

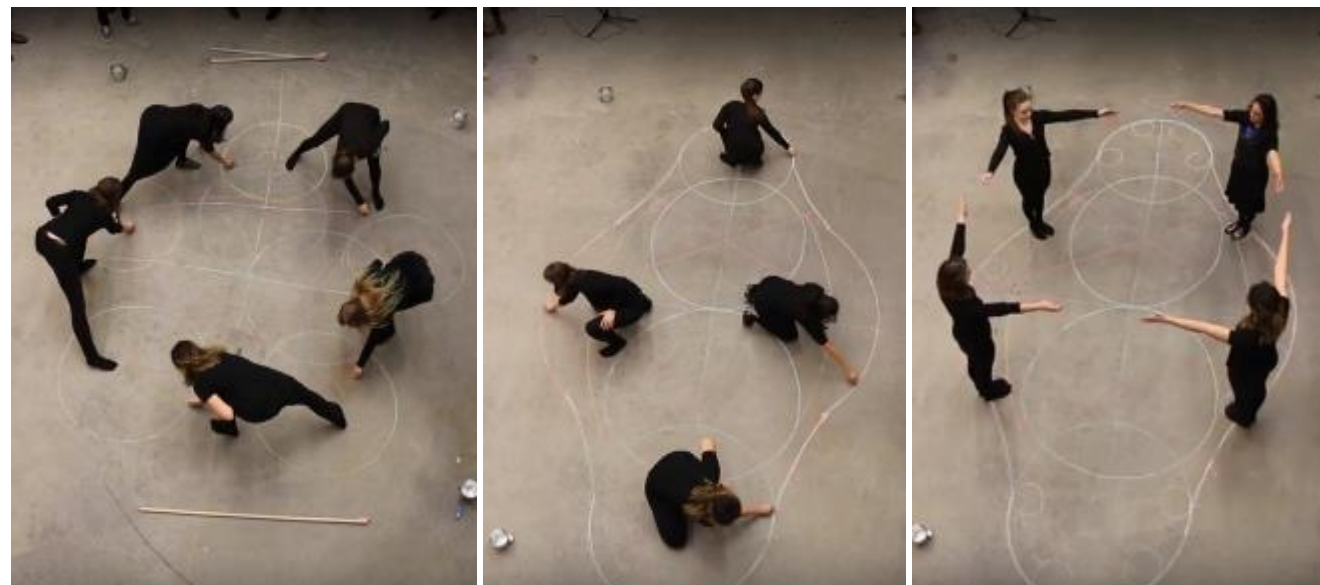
Argan, Giulio Carlo. *El Concepto Del Espacio Arquitectonico*. Desde El Barroco A Nuestros Dias, 1973

Evans, Robin, *Translations from drawing to building and other essays, AA documents*, Londres, Architectural Association, 1997.

Hale, Jonathan. *Merleau-Ponty for Architects*. New York, Routledge, 2017

Hill, Michael. Practical and Symbolic Geometry in Borromini's San Carlo alle Quattro Fontane. *Journal of the Society of Architectural Historians* 1 December 2013; 72 (4): 555-583.

Merleau-Ponty, Maurice. *Phénoménologie de la perception*. Paris, Gallimard, 1945



Kirsty Badenoch

Periscope, London & Bartlett School of Architecture, University College London

Unchoreographing the Drawing

Drawing is a verb – an action, an experience, a process. Very rarely do we encounter a 'drawn'; by implication drawing is never finished. Similarly, a landscape is a stream of endless movements – tidal, seasonal, tectonic – of growth, entropy, renewal, extraction, negotiation, reconfiguration.

Yet architectural drawing has traditionally had difficulty depicting the landscape. Employing techniques that are better suited to static forms and individual authorship, a critical action-based link is often missed.

Through reflecting on a developing body of works within my research-led drawing practice, this presentation looks to explore collaborative and performative approaches to drawing, considering how open-ended, live methods can offer a means for democratic engagement and design with rather than of the landscape

1. Processes that draw themselves

Momentary events act as evidence of bigger, harder-to-detect social, natural and planetary shifts. If one merely prepares the canvas then steps back to allow a process to unfold uninterrupted and undesigned, how will an event evidence itself? The following drawing methodologies explore 1:1 tactile tracings on a material level:

1.1 'Dinner dance' traces a three-course banquet and the conversations that surround it upon a white tablecloth. Recorded through stop-motion film, and food on paper.

1.2 'Tidal signatures' exposes the traces of one tidal cycle left on a steel plate, recorded in the North Atlantic off the coast of the Hebrides.

2. Dialogues that imagine themselves

Landscapes are formed by the accumulation of many voices in dialogue – both human and non-human – over elongated periods of time. Yet multi-authored and conversational drawing is rarely employed within the design process.

2.1 'Cartographies of the Imagination' and 2.2 'A voyage to the Antarctic, via Oslo 1901-1904' are two collaborative drawing projects undertaken as conversations – as a series of organically developed questions, reactions and negotiations over two days between 15 authors holding 15 pens, reinterpreting imagined landscapes.

3. This talk that draws itself

3.1 Finally, the talk will be performed in a manner in which it creates a drawing of itself, thus putting into practice the theories it discusses as a new live work.



Tiphaine Abenia

École Polytechnique Fédérale de Lausanne

Architectural Tomography

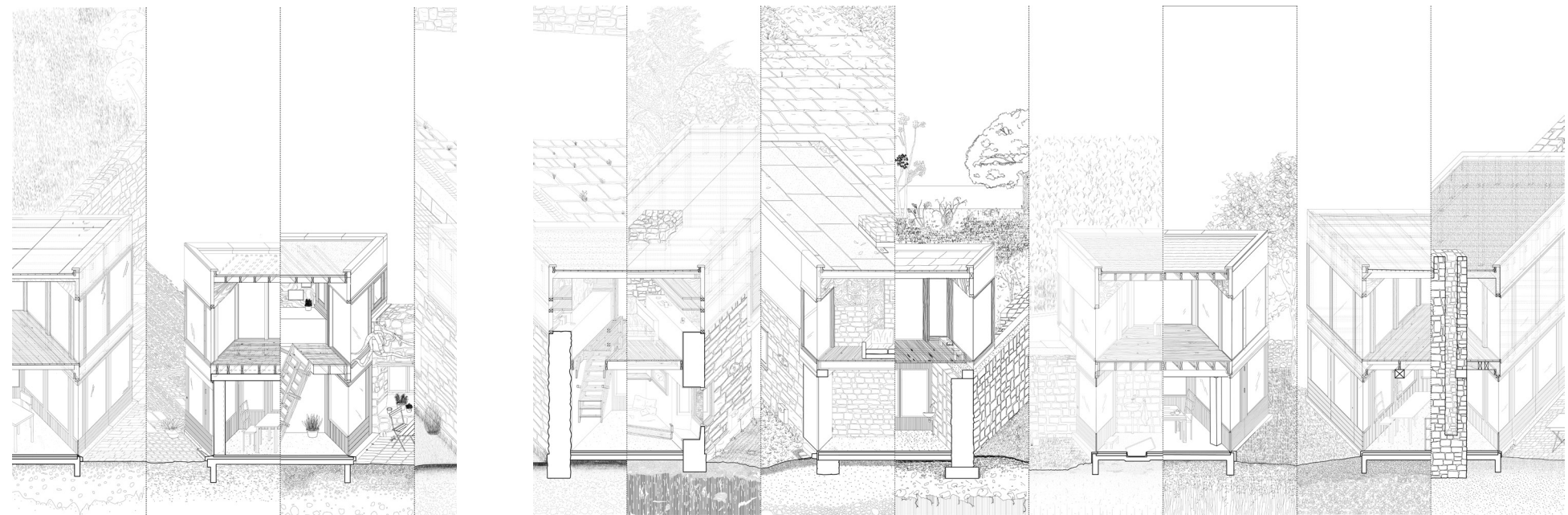
The act of drawing fulfils, in architecture, several functions such as prescription, description and speculation (Estevez, 2001; Spiro, 2013). In a context of development of integrated modelling strategies, such as BIM, technical drawing tends to be reduced to its predictive capacity. Hence, it is losing its fundamental role in measuring, understanding, interpreting and imagining complex spatial conditions.

As a counterpoint to this reduction, this paper proposes to share a teaching experiment conducted with first year architecture students at EPFL (Lausanne, Switzerland). The Architectural Tomography course positions the act of drawing as an act of spatial and constructive investigation (forensic dimension). It introduces 2-D iterative sectional drawing, both horizontal and vertical, as a crucial skill in architecture, as well as a critical lens to investigate situated architectures (Bow-Wow, 2007; Fromonot, 2018).

Sectional drawing shows the gravity-fed morphology of a building and its constructive logic. In a strong analogy with medical discourse and imaging technologies (Colomina, 2019), the course introduces architectural tomography to reveal the architecture anatomy and make visible inner spatial structures otherwise inaccessible to vision and experience. It is a tool that allows also for contextualization in time and space, going beyond the narrow limits of architecture read as an object and scrutinizing its relational setting to a wider environment. As explored in geology and archeology, sectional drawing allows connection to the ground in all its thickness (natural topography, networks, underground infrastructures). It also gives access to an understanding of time by revealing stratification logics, disjunctions between hardware and software, extensions, partial demolitions, etc. Therefore, in the

framework of this course, drawing is regarded as a fundamental and operational sociotechnical tool (Akrich and al., 1987).

The semester-long inquiries are crystallized in a set of leporellos. Those accordion booklets are continuous and impossible-to-experience drawings. As was the case for the Chinese folding screens, depicting stories through a carefully arranged sequence of panels, each leporello support a narrative walk around the investigated situation. An untold story, as it is the fruit of many extrapolations, collective discussions, and reconstructions of fragmentary – if not contradictory-data.



Benoit Moritz

Faculté d'architecture, Université Libre de Bruxelles

Le dessin comme outil de médiation interdisciplinaire – l'expérience de la recherche-action menée par le Metrolab.Brussels

La présentation porte sur une lecture et une analyse de la production graphique issue de trois masterclasses internationales organisées par le Metrolab.Brussels, un laboratoire interdisciplinaire (urbanisme, géographie, sociologie) et interuniversitaire (Université Libre de Bruxelles et Université Catholique de Louvain) de recherche-action installé à Bruxelles et financé par les fonds européens FEDER.

Parmi les dispositifs de recherche du Metrolab, les masterclasses ont été des outils pédagogiques conçus comme des moments d'expérimentation pédagogique et pratique sur des situations urbaines concrètes.

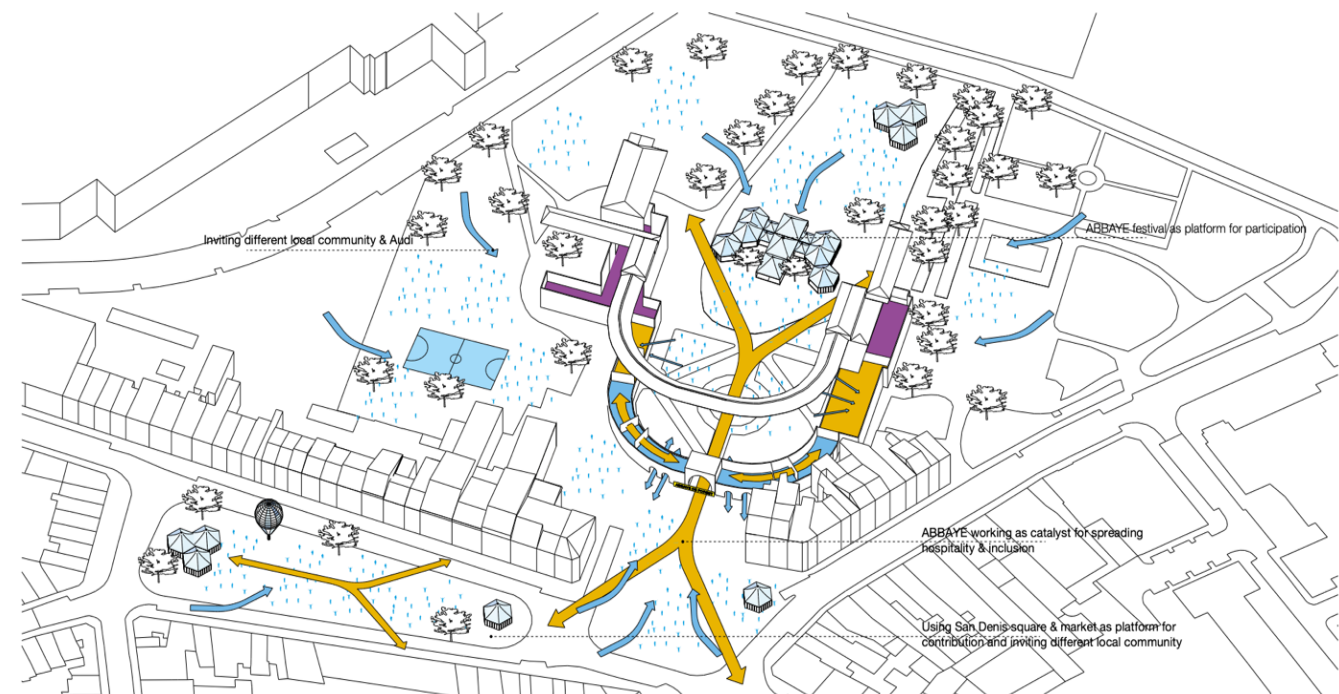
Rassemblant des étudiants, des chercheurs, des professeurs d'université, des acteurs urbains locaux et des professionnels de la ville issus de différentes disciplines, institutions et pays (Belgique, Espagne, Italie, États-Unis), elles ont été des moments d'échanges durant lesquels la production d'outils conceptuels et visuels a servi à repenser le design de divers projets infrastructurels en cours relevant de la politique européenne de développement régional (FEDER).

La présentation rend compte de cette expérimentation pédagogique en décrivant et en analysant trois aspects en lien avec la pratique du dessin.

1. Le dessin comme outil de description de situation et de proposition de projets. La recherche d'une méthodologie commune à chaque masterclass et à chaque proposition de groupes interdisciplinaires a mené à l'établissement de chartes graphiques permettant de définir un langage commun tant au niveau de la compréhension des enjeux posés par chacune des situations que pour les aspects propositionnels et de design.

2. Le dessin comme outil de médiation innovant entre disciplines et acteurs des projets d'aménagement urbain. Pour chaque projet infrastructurel analysé, le dessin a servi d'outil permettant de saisir de façon partagée entre étudiants et acteurs publics, les complexités inhérentes à chaque situation urbaine rencontrée. Les moments de co-design ont permis via le dessin, la schématisation et la cartographie, de faire émerger les enjeux architecturaux, urbanistiques, propres à chaque projet.

3. Le dessin comme outil de mise en généralité de nouveaux concepts spatiaux. Sur la base du travail produit, un travail de mise en généralité et de conceptualisation des résultats des recherches a été réalisé par les responsables académiques du Metrolab. Le dessin a alors servi d'outil d'explication de concepts innovants, à partir duquel une communication vis-à-vis des acteurs publics a pu être organisée. Plus généralement la présentation développe un propos illustré sur la méthodologie de la recherche par le projet (« research by design »), une forme de recherche universitaire dans laquelle le dessin engage en premier les chercheurs dans la compréhension d'enjeux spatiaux et territoriaux, et le développement d'hypothèses de recherches.



Yong Huang

Bowling Green State University

Multiplicity of Drawing as Reading and Projecting

This paper discusses drawings as pluralistic readings of site, as well as generative method in the design process of constructing multifaceted visions.

As an experimental architecture studio to design mixed used buildings in a historical site of a modern city, the project began with subjective reading of urban spaces at different scales and times through drawings. Instead of traditional photo survey and analytical diagrams of the site, each student was instructed to observe the relationships between people and site from the perspectives of Subject, Practice, and Place. (Subject was defined as individual urban dweller; Practice was defined as behavior on the individual level; Place was defined as a particular position in space). The observations were reflected in the process of constructing 9 pieces of drawings. Each drawing was an intimate personal interpretation of a particular site may or may not situate or constitute in the real physical space. Time, Scale, Site, and Narrative became layers that could overlap or shift in relation to the memories of a personal experience. Before the presentation, each student had to decide to arrange her/his 9 drawings on a 3 x 3 grid. The 3 x 3 grid allowed the author and each viewer to read the spatial sequence in different orders, and therefore to construct multiple and alternative narratives of the urban spaces.

These drawings not only reflected the personal readings of the site but also played an instrumental role in developing each student's unique sense and sensibility in designing spatial narratives. This experimental approach was well received by the students and enable each of them to discover latent dimensions of Scale, Site, and Narrative in Time, and represent these concepts in her/his own voice.



Penelope Haralambidou

Bartlett School of Architecture, University College London

A Cartography of Female Imagination towards the Future City

Entitled *City of Ladies*, my design-led research project is a cross-disciplinary study of medieval author Christine de Pizan's text *The Book of the City of Ladies* (1405).¹ In her book, Christine describes the construction of an imaginary city, a utopia, built and inhabited by women. Conflating the act of building a city with compiling stories of notable female figures and erecting a thesis against misogyny, her work has been seen as a proto-feminist manifesto.

Bringing together architecture with medieval studies, *City of Ladies* builds upon existing scholarship on the relationship between image and text in Christine's work.² Exposing her powerful message to an architectural audience for the first time, it focuses on the under-explored accompanying miniature illuminations, which display the allegorical city in three stages of completion.³ It proposes an innovative redrawing of the architectural and urban allegory portrayed in her text and a blossoming from two to three dimensions.⁴ I also materially interpret the symbolism of three gifts — a mirror, a ruler and a vessel — which are offered to Christine by three allegorical female figures — Reason, Rectitude and Justice — as measuring devices to help design the city. Taking the form of an installation of these objects on three tables and a parallel sister digital film, my work spatially, materially, and thematically reconstructs not only the text but also the physical object of the manuscript.⁵ However, beyond the historical re-drawing, the project aims to project Christine's powerful message to the future.

The tables are laid with whole skin vellum drawings, featuring diagrams and circular nodes marking the placement of all the installation elements. When the three drawings are digitally superimposed, they form a composite plan resembling the earliest surviving maritime navigation maps from Christine's time. Known as "portolan charts", these were also drawn on whole skins of vellum.

Christine's desire for a city conceived and built by and for women dating more than 600 years ago remains unfulfilled. The work asks: What will our cities look like in 600 years from now and how much will women be involved in shaping them both physically and intellectually? Linking the distant past with the far future, history with design, the paper will discuss my drawing for a future *City of Ladies* as a cartography for exploring female imagination, an allegorical map towards the uncharted female imaginary city.

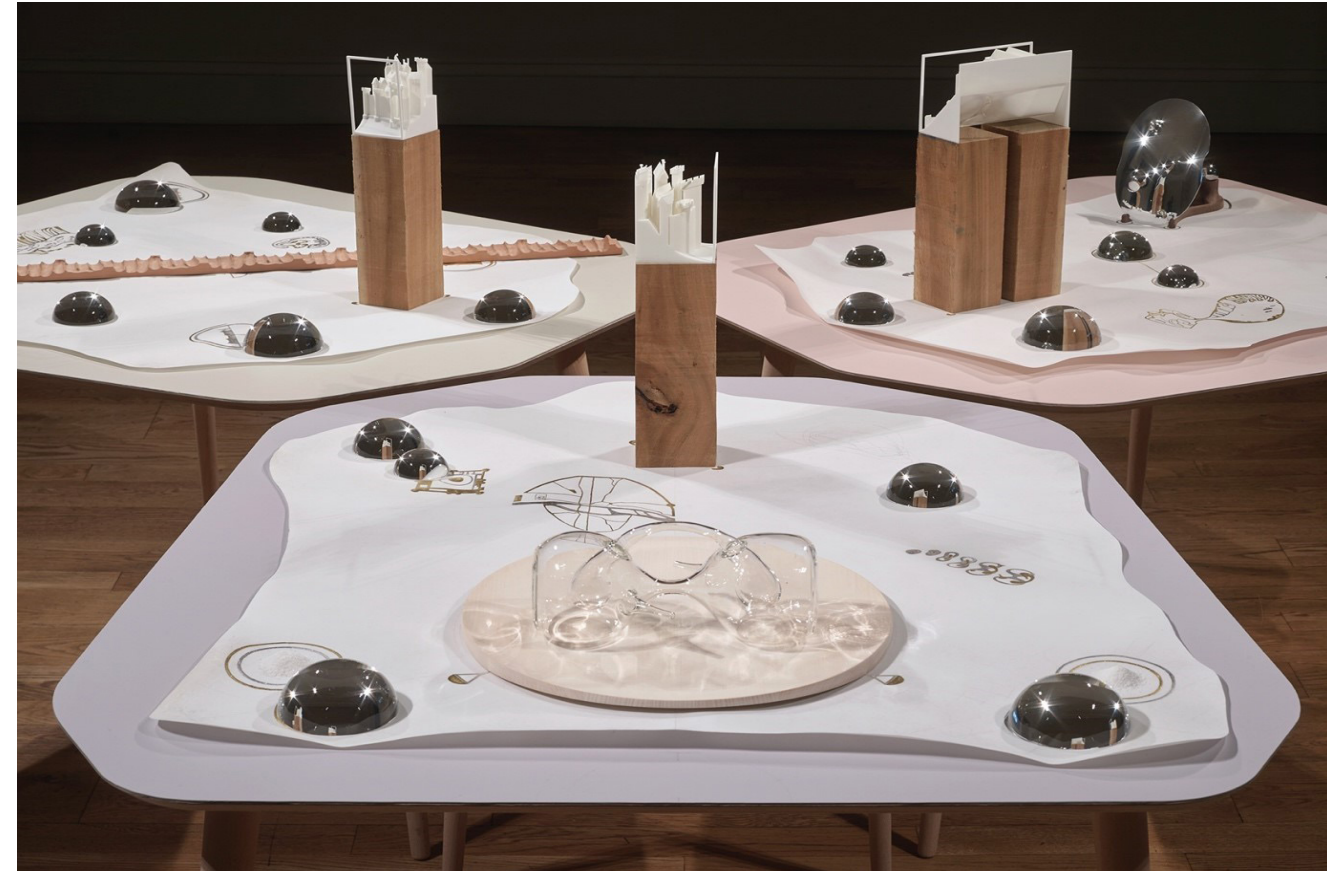
1. Christine de Pizan, *The Book of the City of Ladies*, Harley 4431, 1411–1414. <https://www.bl.uk/collection-items/the-book-of-the-city-of-ladies>

2. Haralambidou, P. (2020). 'The Female Body Politic: Re-modelling *The Book of the City of Ladies*'. *Architecture & Culture* 8(3+4).

3. The term 'illumination' from the Latin *illuminare* (to light up) refers to the glow of the miniature illustrations embellished in silver, gold and bright mineral pigments, which adorned manuscripts pages made out of vellum, specially treated calf skin.

4. <https://www.domobaal.com/exhibitions/112-20-penelope-haralambidou-01.htm>

5. Digital film showing the genesis of the installation in collaboration with John Cruwys and Kevin Pollard. <https://vimeo.com/444331957>



Mark Baechler

School of Architecture, Laurentian University

Imaginary Sanctuaries

The Abrahamic Architecture drawing series (2014-2021) explores the architectural intersections among Jewish, Christian and Islamic buildings constructed in the Middle East, Europe and Africa between 970 B.C.E. – 1650 C.E. Within the expansive field of synagogues, churches and mosques depicted in the drawings, there are numerous examples of co-authored buildings that resulted from building collaborations and conversions. The drawings collapse time and geography to illustrate the architectural history of the three Abrahamic religions as a collective architectural plan.

The Italian architect Piranesi explored the use of architectural drawing (engraving) to present an interpretive illustration of Rome in his publication *Il Campo Marzio dell'Antica Roma* issued in 1762. The principal Campo Marzio drawing is an urban plan or *ichnographia* composed of six copper plate prints that presents visions of the archeologically absent buildings that once comprised ancient Rome.

The sophistication and intriguing qualities of the Campo Marzio drawings have inspired numerous architects to produce drawings in response to Piranesi's original work. Dogma, the Belgian firm of Pier Vittorio Aurelli and Martino Tattara installed a series of interpretive drawings at the 2012 Venice Biennale exhibition: *The Piranesi Variations*. The series entitled *A Field of Walls* combines the buildings depicted in the Campo Marzio *ichnographia* with fifteen additional parallel 'wall' buildings. Eighteen meters thick and ranging in height relative to the topography, the 'wall' buildings are porous and consist of a sequence of interconnected spaces that invite inhabitation through imagination.

Similar to Dogma's imagined 'wall' buildings that are nested within Piranesi's imagined Campo Marzio *ichnographia*, the Abrahamic Architecture drawings will be investigated as a site for twelve 'imaginary

sanctuaries'. A series of drawings will identify specific courtyards within the Abrahamic Architecture drawings and explore sanctuary designs for these imaginary places. The intention of the sanctuaries is not to speculate upon future constructions of wood and stone, rather to visualize architectural spaces for Jewish, Christian and Islamic thought to dwell. In this context, architectural drawing is integral as a repository of imagination and as a method of inquiry toward the development of Abrahamic architectural history and theory.



Ozayr Saloojee

Azrieli School of Architecture and Urbanism, Carleton University Ottawa

An Argument for Unknowing

In his book *The Wretched of the Earth*, Franz Fanon writes of the infecting and devaluing of customs, traditions, and the “myths, especially their myths” of the colonised when they come into contact with the coloniser.

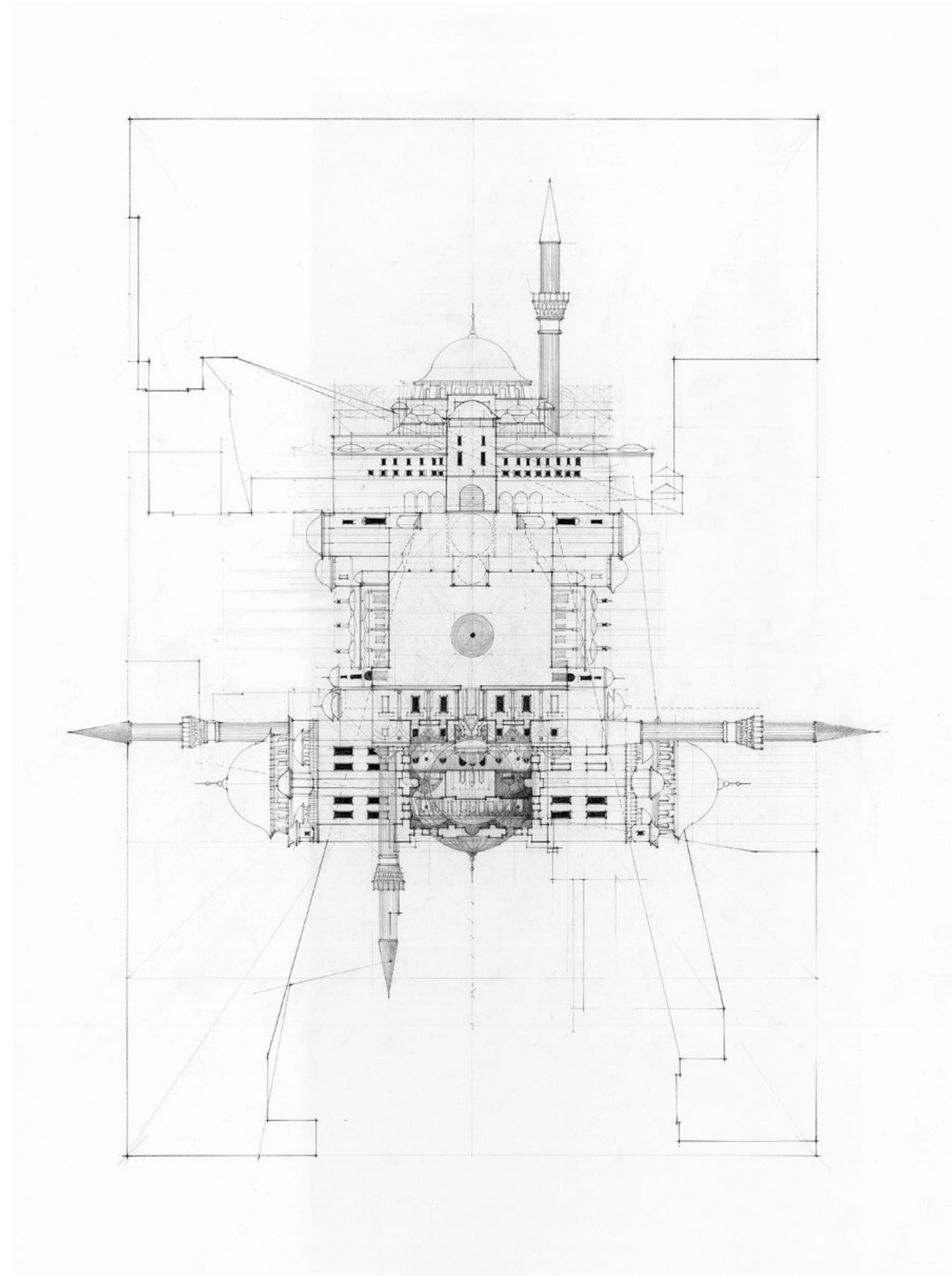
This drawing project and associated text explores an architectural myth of seeing and knowing through a reflection on the epistemological device of the analytique’ that drawing Marco Frascari called an attempt to “single out the dialogue among the parts in the making of a building.” The analytique as a Beaux-Arts practice became embedded in early North American architectural teaching at Penn, MIT, Cornell and other schools, through the work of architects such as John Harbeson, Lloyd Warren, Paul Phillippe Cret, and Constant Despradelles. This meditation problematizes the analytique as part of the unitary pedagogic model of western modernity and suggests a counter-reflection of seeing and looking, such that myth (as building) can be seen again, and possibly, anew. The analytique’s sameness forecloses other possibilities of world-building and world-knowing.

This project reflects on the order-and-fragment problem of the analytique (and associated world-framing) through its emphasis on sequence and linearity, where the part is primary in the composition. This text and its drawings explore a response to the “As Built/As Known,” structure of the analytique by thinking through a parallel and counter position: “As remembered/as (im)Possible.” Project drawings begin a counter analytique and offer a visual de- and re-construction of a building (and therefore, a re-reading of its mythology) as relational, associated, trans-ocular and meta-spatial.

Project drawings are meant to propose an argument for unknowing and investigate a set of three buildings each in Rome, Spain, Istanbul, Egypt and North Africa,

all of which have been sites of largely universal historic Eurocentric expertise and authority. They investigate the global historicities (re: Fanon) and emphasise, rather, often excised local subjectivities and local worlds. The project is an attempt to refuse the professional enworlding – as an intellectual project – of those local terrains through a body of research that has, for much of the long march of architectural teaching, been the purview of those exterior to local.

This project challenges the cartesian bifurcation of Eurocentric pedagogies, sources and worlds (for example, “knowing» the architecture of Egypt through Max Herz, beyond Napoleon’s Description De L’Egypte and Sir Kenneth Archibald Cresswell’s drawings, rather than Aya Nassar’s Poetics of Dust). It proposes an emancipatory imagination that foregrounds the built and the remembered, and of refusal as a mode of (un) knowing, of the counter drawing that reconstitute and reclaim myths (my myths) and not professionalized versions of (my) histories and pasts, nor framing of (my) present and future.



Carla Aramouny

Department of Architecture and Design, American University of Beirut

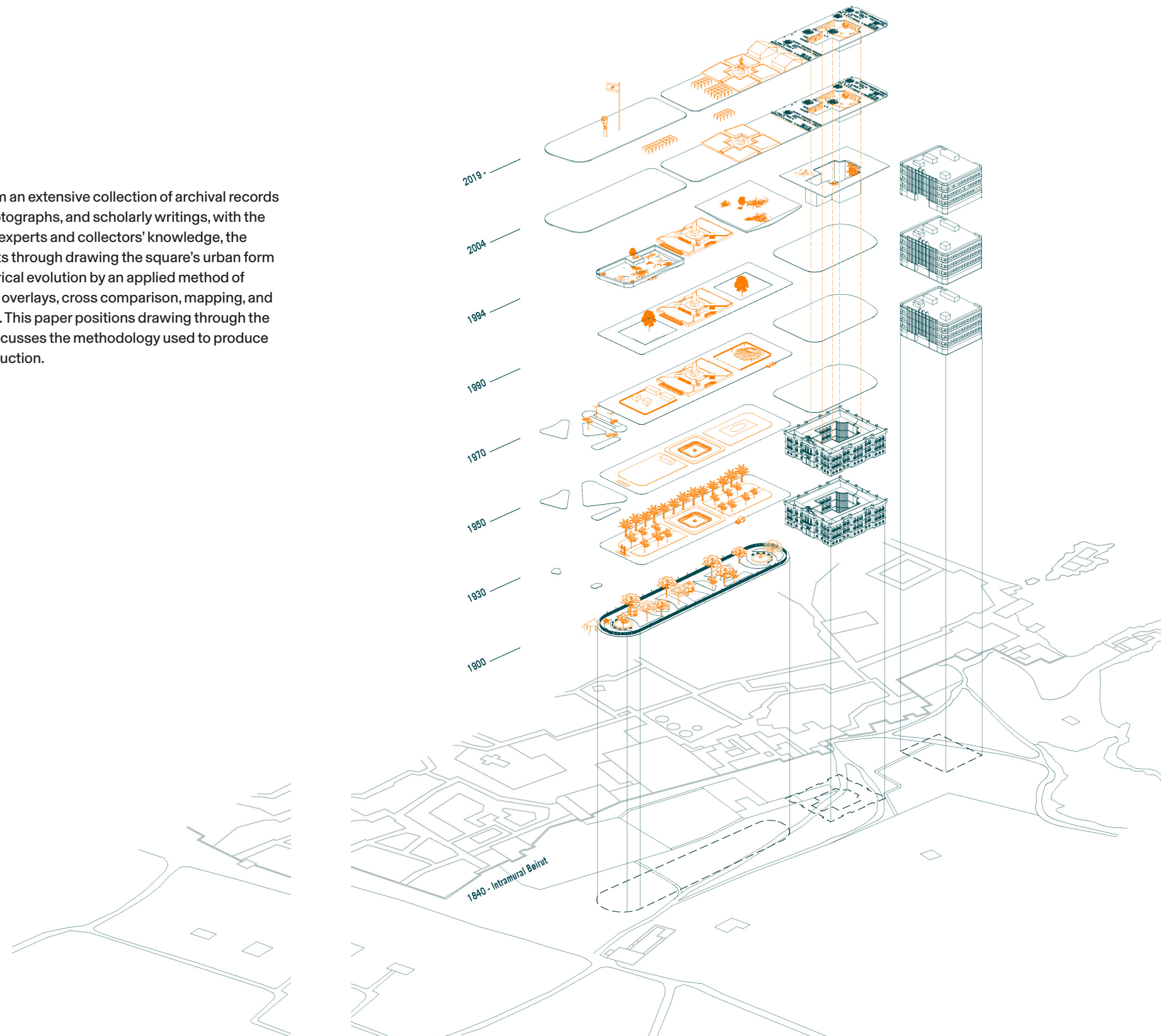
Drawing as a Temporal Investigative Practice

The 1970 iconic image of Martyrs' square in Beirut remains engraved in many locals' minds. A central city space and collective common, Martyrs' square was violently destroyed after years of civil war and an effacing reconstruction process that completely disfigured this iconic center. Left to the vestiges of memory, the square is now only recognizable as a road junction. As a local who never knew the square when it resembled this iconic image, I have always been deeply affected by the violent and forced disappearance of this once vibrant urban node, by the spatial loss suffered by all Beirutis from older generations, who can never recover the space they once lived. At the same time, I was equally intrigued by the persisting capacity of the square to retain a symbolic value for the Lebanese, and to become, at every charged political or social event, the main collective space that draws millions to its center.

These two aspects of the square, its lost urban memory and its persistent ability to constitute a collective ground, instigated the investigative research that I pursued with the aim to understand, reconstruct, and narrate this rich urban node. As an act of reconstructing memory through drawing, the main objective was to formalize the disappeared history as a negation of this single iconic image, and as an attempt to re-inject a deeper evolutionary understanding of the square: its temporality and shifting symbolism in time, its varying functions and activities that helped shape it as a national symbol, and ultimately its transformation into the main hard line of conflict.

Using drawing as an investigative tool for spatial reconstruction and morphological understanding, the work delves into restructuring a 180-year timeline of effaced history, reforming buildings, infrastructure, and landscape. Here, drawing, and particularly the axonometric, is foregrounded as an investigative practice, and as a construct for a time-based narrative.

Drawing from an extensive collection of archival records of maps, photographs, and scholarly writings, with the help of local experts and collectors' knowledge, the work dissects through drawing the square's urban form and its historical evolution by an applied method of observation, overlays, cross comparison, mapping, and 3d modeling. This paper positions drawing through the work and discusses the methodology used to produce this reconstruction.



Elif Hant

Architecture Department, Istanbul Technical University

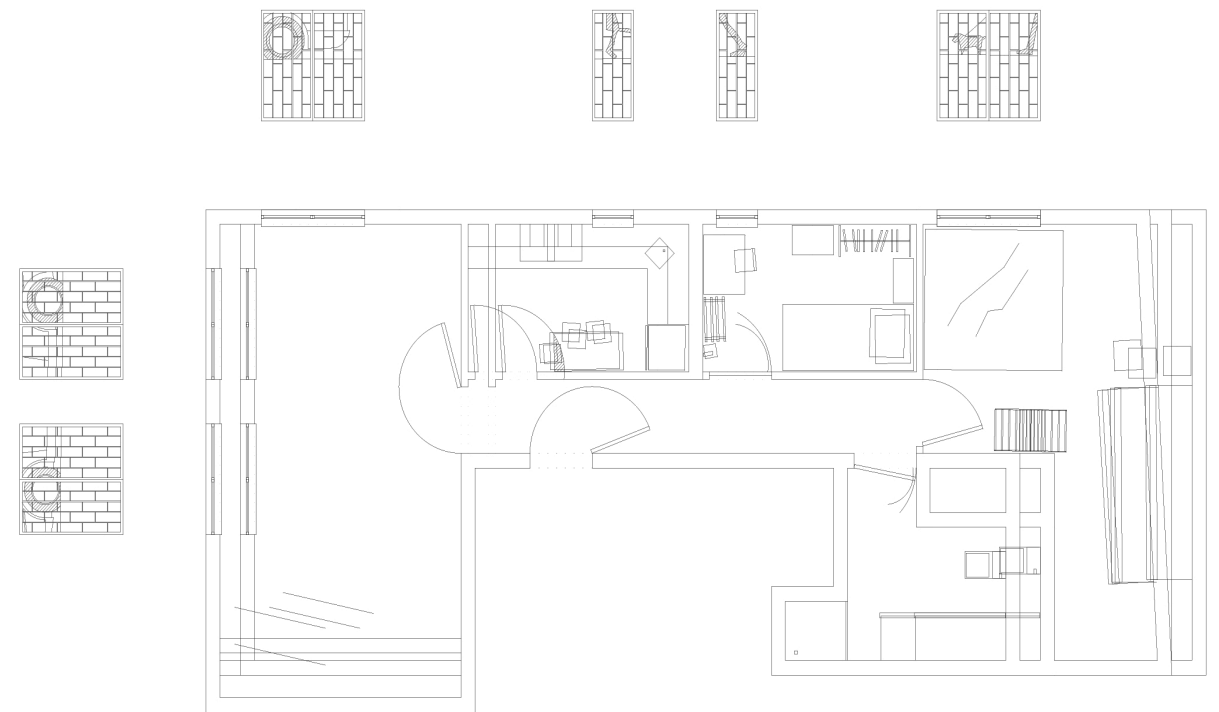
Architecture Around Matter: Drawing a Plan As Poetic Performance

Plan-drawing, which I consider as poetic performance within the scope of the study, aims to think about increasing the agency of architecture by investigating the possibility of architectural representation. If we think of architecture as the intra-action of human and nonhuman, it questions the possibility of assigning agency to matter through the representation of memory.

This research, which emerged from the idea of drawing the plans of the houses I stayed in Istanbul for more than five years, functions not as a projection for building design, but as an assemblage into the past built on the experience and memory of a designed building. These layers are based on the act of remembering the houses I lived in and drawing-writing with the materialization of the memory of the house. While the act of drawing and the act of writing appear as interchangeable spaces, the metaphorical, analogical or allegorical layers performed on the flatness of the page are multiplied within the acts of drawing and writing as new becomings.

While these layers enable the reading of the drawing as a poetic performance with formations such as language, meaning, image, texture, line, trace, notation, signs, space, time, narrative (which can reproduce themselves through new readings), they also form the poetics of the plan drawing. The situations in which the use of the house changes, transforms, stratifies, decomposes, gathers and disperses in daily life open up a personal, intellectual space for the act of planning. It also invites a reflection on the materiality of memory and the agency of objects. With plan drawings that mediate rethinking space planning with other parameters given by everyday actions, personal obsessions or housemates, an autoethnographic topography of Istanbul is created. This situation encourages an inquiry into the materiality of architecture through poetics.

The research shows opportunities for urbanity within a set of urban figures and poses the challenge to turn the city into a figuration of such figures. Urban design is thus — in contrast to urban planning — not the materialization of rules, but the particular positioning of the urban condition through design. Resonating with the words of Alberti, the exposed models render the city as a building through its elements of architecture. The presented examples, models or artifacts make no claim to completeness or authenticity. As examples of built environments, they don't invent anything new. But maybe this is precisely what renders them more realistic: they are partial, as partial as cities have always been.



Joël Nadeau-Gauthier

Independent researcher

Mourning, Rituals and Other Fantasies about the Slow Disappearance of Built Heritage

Cette présentation découle d'une série d'expérimentations présentement en cours et à venir dans la région québécoise du Bas-Saint-Laurent. Celle-ci explore la création de rituels funéraires entourant le patrimoine délaissé sur le territoire, avec l'intention de ramener l'événement de la mort à un sens symbolique et social, un événement collectif permettant d'enraciner l'historique territoriale et bâtie.

La première expérimentation de rituel funéraire sur un bâtiment s'est déclinée en trois formes d'expression : l'intervention, la documentation en dessin et la performance.

Les expérimentations par le dessin font partie intégrante de l'élaboration d'approches décloisonnées et résolument contemporaines sur les enjeux territoriaux propres au développement régional. Ils tentent de provoquer des discussions et des questionnements sur notre perception des lieux habités, oubliés ou inconnus.

Ils cherchent également à interroger notre rapport à la documentation, l'archivage et la mémoire d'un lieu, tant dans sa forme physique que dans sa valeur collective.

Le résultat du dessin ne cherche pas à figer les bâtiments dans une représentation tangible, ni de relater sa fonction passée, mais bien de présenter cet objet du paysage dans son lieu où s'entremêlent la temporalité, les vestiges et la matière, et d'en assumer les imprécisions et les erreurs.

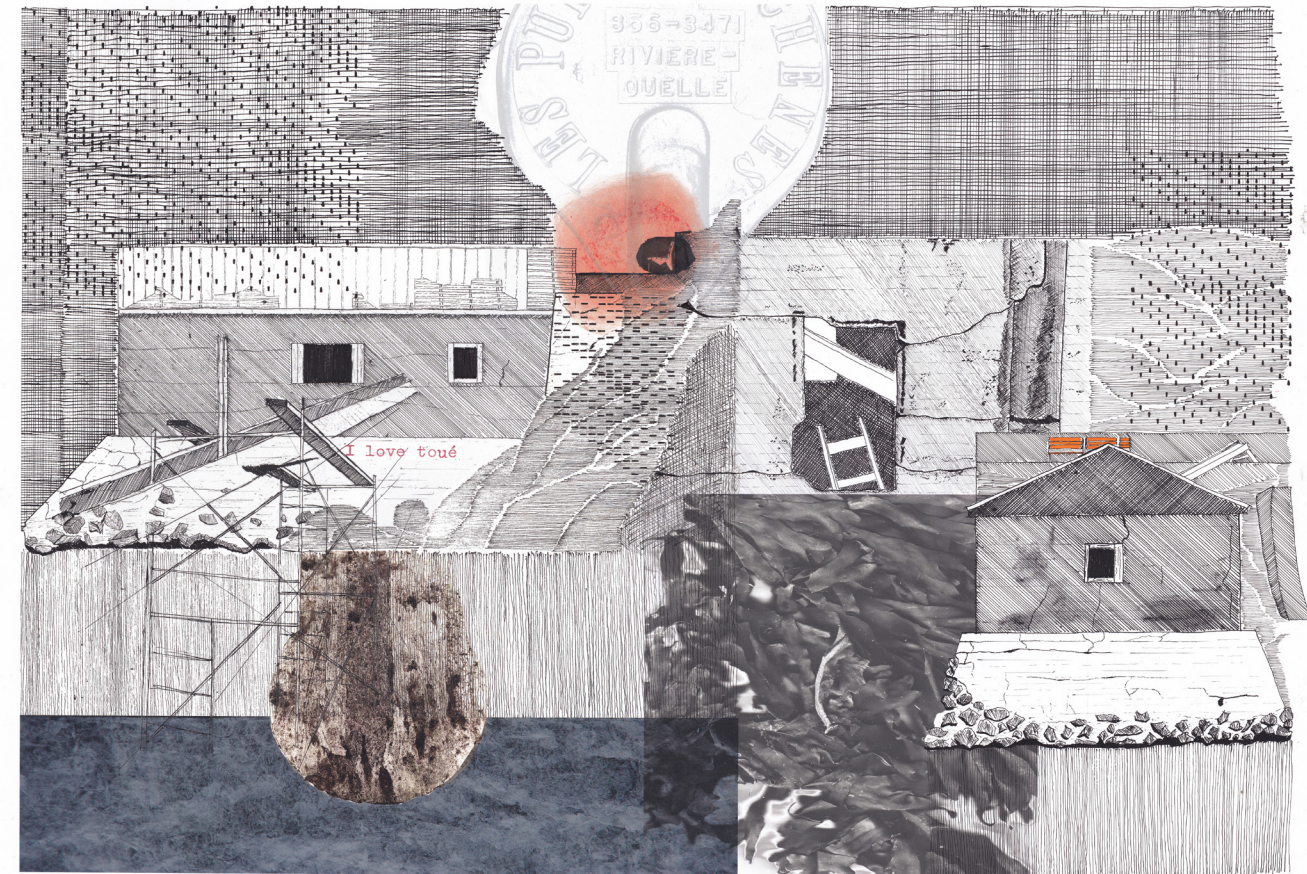
« One of the purposes of representation is to edit the contingencies of reality in order to produce a clear ideogram of it. »¹

Le dessin allie le souvenir réel ou imaginé, l'histoire interprétée ou réinterprétée et les mémoires fidèles ou infidèles.

Dans cette limite du tangible, il cherche à démontrer que ces variations mémorielles, une fois matérialisées, peuvent devenir tout aussi signifiantes et évoquantes que la réalité. Par conséquent, est-il possible, au travers de ces représentations, de prétendre à la création de nouvelles mémoires collectives pour ces lieux et d'ouvrir de nouveaux dialogues sur notre relation au territoire? Il semble parfois que ces fictions nous attirent de manière si convaincante que nous les acceptons comme réelles.

Notre histoire collective serait-elle un aléa d'une mémoire imprécise?

¹. Manolopoulou, (2013), p. 170.



Jerome Tryon

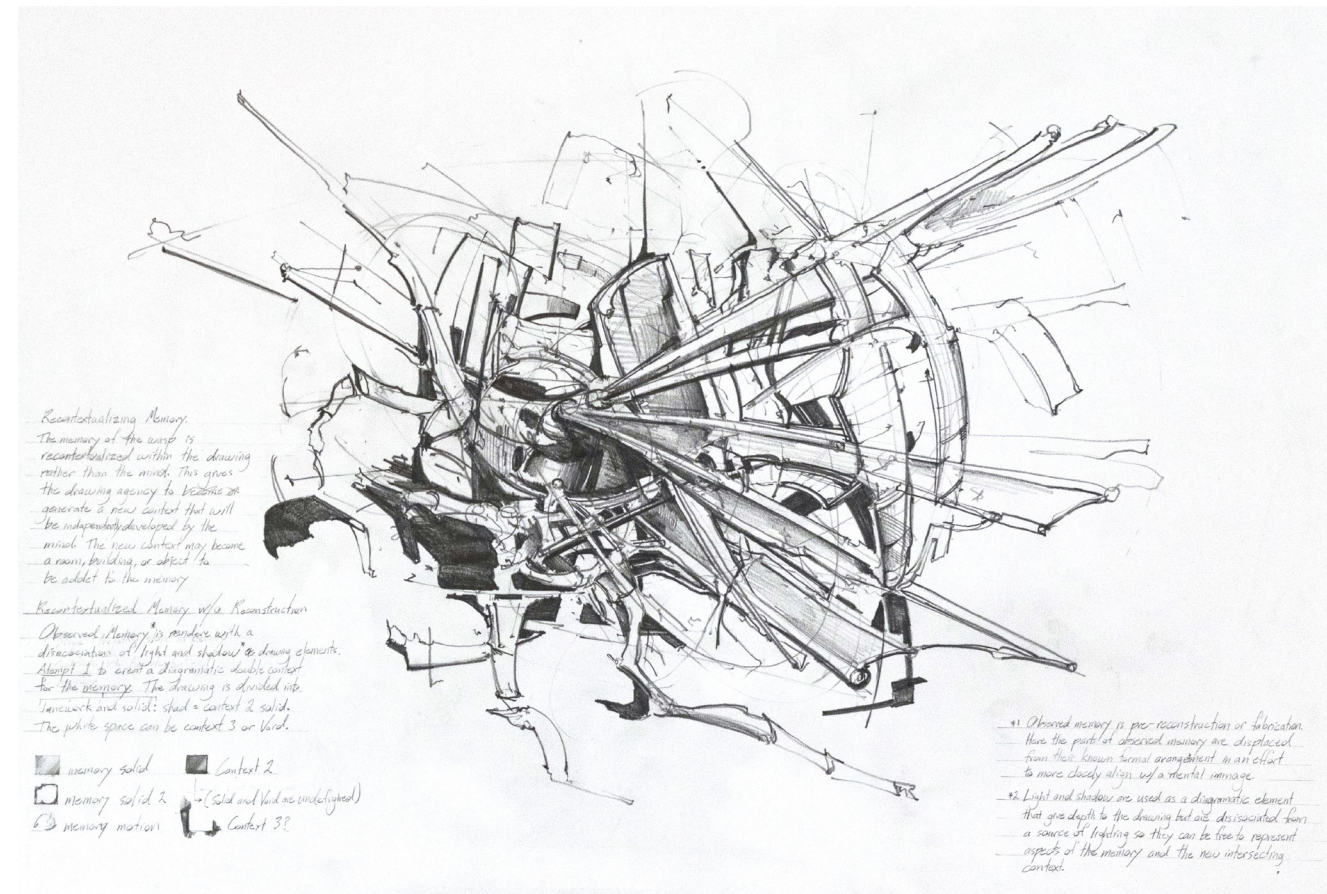
Yale School of Architecture

Sites of Memory

This project can be read as an exploration of memory as a type of shifting site that was examined through a series of drawings completed over one year. Sometimes, memory is thought of as a location-less archive of experience which remains fixed until the light of activated memory illuminates collected experience. In contrast, this project examines a more fluid conception of memory through a drawing process where memory images were systematically drawn and redrawn. Through this process, the site of memory shifts away from the idea of it as a location-less archive, and moves toward a gathering place of remembered elements in the perception of a viewer as they execute the act of remembering in space and time.

As a result, neither the site of a memory remembered nor the content of a memory remain entirely consistent. With this consideration, each act of remembering creates a new memory at a new site, even if the remembered object remains consistent. By considering memory as a type of site, the series of drawings was used as a tool to track the slippage between the object of memory and the series of sites created when remembering that object — thus exposing the thin line between memory and invention.

Drawings also were used to disrupt the connection between the object of memory and the site of memory. To extract the inherent spatial readings present in the drawings, architectural drawing conventions were employed to examine ways by which site-less spaces could be recontextualized so that a drawing would operate as a fixed site where the inventive power of memory could be further explored.



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