

Procedures and Enquiries 2



Second Symposium on Drawing / March 4, 2009
Chelsea College of Art & Design, UAL

HSO

Wednesday 4th March 2009 10am-5pm

Procedures and Enquiries 2 - Symposium on Drawing

University of the Arts, London

Chelsea College of Art and Design, Millbank, London SW1P 4RJ.

[Entrance opposite Tate Britain on Atterbury Street]

Map and Directions: http://www.chelsea.arts.ac.uk/docs/Millbank_Map.pdf

Morning Sessions - Triangle Space:

10.00 James O'Leary - Procedures and Enquiries: Opening Statements

Session 1 – Mapping Space and Time

10.10 Prof. Stephen Farthing – Recording Spatial Events

10.40 Penelope Haralambidou – The Blossoming of Perspective

11.10 Discussion & questions

11.20 coffee [20 mins]

Session 2 – Reflexive Drawing

11.40 Ben Sweeting – Drawing as Speculation

12.10 Stuart Munro – The Constructed Drawing, *OUTPOSTS and WAYPOSTS*

12.40 Discussion & questions

12.50 Lunch [1 hour]

Afternoon Sessions - Lecture Theatre:

Session 3 – Drawing in the Expanded Field

02.00 Kelly Chorpening - Projecting Space

02.30 Pete Silver – Computer Aided Design: The Future...

03.00 discussion

03.15 coffee [15 mins]

Session 4 – Keynote

03.30 Neil Spiller – 20 years of Drawing

04.30 Questions and Discussion – All speakers

05.00 Close

About the speakers:

Stephen Farthing / Rootstein Hopkins Chair of Drawing, UAL

Stephen Farthing is a painter and the Rootstein Hopkins Research Professor in Drawing at the University of the Arts, London. In 1990 he was elected Master of Ruskin school of Drawing at the University of Oxford and a Professorial Fellow at St. Edmund Hall, Oxford. In 1998 he was elected member of the Royal Academy of Arts London and in 2000 was appointed executive director of the New York Academy of Art, Manhattan. His paintings are exhibited in galleries throughout the world, in particular the UK, Japan and South America.

Presentation: Recording spatial events

If you can make sets of objects that exist tens of thousands of light years apart co-exist in your mind as a picture on a two dimensional plane I suspect you can draw. It doesn't matter whether it's the route Captain Cook took on his first voyage around the World, written as a list of place names or the drawing we generate when we turn stars into images in the night sky, I suspect we begin drawing the moment we start turning the dots into lines in our mind. If this is true then each and every time one of us looks up at the tail end of the constellation Ursa Major, and sees it as the big dipper, we complete a cerebral drawing. With a series of examples that take us from the Milky Way to a department store in Knightsbridge and from the South Pacific to a football pitch in Birmingham this paper aims to stimulate creative thinking around the business of recording spatial events at the edges of what can be reasonably described as drawing.

Dr Penelope Haralambidou / The Bartlett School of Architecture, UCL

Penelope Haralambidou is an architect, researcher and lecturer at the Bartlett School of Architecture, UCL. Her work lies between architectural design, art practice, art history and critical theory and has been exhibited internationally, most notably at: 'Unbuilt', Byzantine and Christian Museum, Athens, 2008, Domo Baal Gallery, London, 2006 and 2007; Slade Galleries, London, 2004; RIBA, London, 2003, Museum of Contemporary Art, Athens, 2002; and 7th Biennale of Architecture, Venice, 2000. Selected recent publications include: *The Blossoming of Perspective: A Study*, 2007; *Research Projects*, 2007; 'The Stereoscopic Veil', in *arq*, March 2007; 'The Fall: The Allegorical Architectural Project as a Critical Method', in *Critical Architecture*, 2007; 'The Allegorical Project: Architecture as Figurative Theory', in *Architecture and Authorship*, 2007. Her research was short-listed for the prestigious RIBA President's Awards for Research 2008. Web URL: www.bartlett.ucl.ac.uk/research/architecture/profiles/Haralambidou.htm

Presentation: The Blossoming of Perspective: Duchamp's Given and Architectural Representation

According to Angus Fletcher, in the simplest terms allegory says one thing and means another. Deriving from the Greek *allos*, other, and *agoria*, speaking, it signifies a doubleness of intention that requires interpretation. Consequently, Northrop Fry remarks that all commentary is allegorical interpretation and suggests the formal affinities of allegory with criticism.

The *Blossoming of Perspective* is an 'allegorical architectural project', an example of a proposed alternative architectural practice that employs architectural drawing, the language of describing buildings, to articulate something 'other', *allos*. The project combines design with text to contemplate on Marcel Duchamp's secret pornographic assemblage, *Given: 1st the waterfall, 2nd the illuminating gas...*, 1946-66 ('Given'). Although communicated through architectural drawings and models, *The Blossoming of Perspective* is a project disconnected from the material construction of a building, and remains unbuilt. Instead, it aims to act as practice-led theory,

employed to unravel another piece of work: *Given*. As a starting point, the project is inspired by Jean-François Lyotard's reading of *Given* as an incarnation, but also inversion, of the rules of linear perspective. Drawing on Duchamp's term 'blossoming' which, in this research project, is connected with stereoscopy, *The Blossoming of Perspective* analyses *Given* as a physically constructed stereo-drawing. It proposes stereoscopy as *Given*'s central and intentional theme, and stereo-photogrammetry as a creative tool, influencing its intellectual content, guiding its manufacturing process and pointing to an expanded representation technique in architecture.

Ben Sweeting / University of Brighton

Having previously studied at architecture at Cambridge and then at the Bartlett, UCL Ben is currently a PhD student at the Bartlett (supervised by Neil Spiller and Ranulph Glanville) and a Lecturer at the University of Brighton. Ben's research interests are set within the theme of the border between 'architecture' and 'everyday life' on the one hand, and 'designing' and 'ethics' on the other. Web URL : <http://www.avatarlondon.org/>

Presentation: Contingent Drawings:

In order to start a (design) drawing it is easier if I know (name) what it is I am drawing. When we are designing an object which has a name then we are designing something in particular rather than just designing 'stuff' in general. This identity provides a set of criteria to judge the design by. But these criteria are (in architecture) not usually sufficient to determine the design through their logical extension. Even for simple 'functional' objects there are always a host of contingencies that must be decided – decisions that must be made but which there is no definitive reason to resolve in any one way rather than in another. However, it is in the resolution of these contingencies (rather than in the mere processing of what is necessary) that design occurs.

How then do we decide these contingencies without resorting to mere arbitrariness? This is where drawing comes in. Drawing allows the designer to progress his design without each stage having to be logically derived from the previous one. Rather the activity of drawing allows designers to create – to add things which do not follow necessarily from the criteria of the project but which can, having been proposed, be evaluated in these terms.

Stuart Munro / Foldie.net

Stuart Munro studied architecture at Kingston University and The Bartlett, UCL. After graduating he went to Japan an extended research trip, along the way working alongside designers such as Vaughan Oliver and Tomato. Stuart has recently returned from living in Tokyo for several years and is currently a MA design tutor at the Bartlett and a freelance designer. He loves *The Great Gatsby* and Science Fiction cinema and is interested in cataloguing 'the mundane' as 'extraordinary' or 'Hyper-real' using photography, film, objects, models and set pieces. His work has been shown and exhibited in London, Canada and Japan. Stuart now lives and works in London. Web URL : <http://www.foldie.net>

Presentation: OUTPOSTS and WAYPOSTS

The way I make a drawing is my way of describing the world through reflection; the fleeting and the momentary. Rarely does one idea render itself in a single colour, style, technique or *process*. We are searching for the correct way to understand this word 'space'. A collection of ideas both sought after or stumbled upon start to catalogue a *process*; a fluid yet rambling and chaotic view of the world. The use of photography along with a host of other props; models, drawings, people or characters are the beginning of what I call a 'social drawing', something that characterises the space around as it ebbs and flows.

OUTPOSTS and WAYPOSTS are opportunities and recordings. They describe the collection of interests that are at times incomprehensible and seemingly irrational, fusing them together as moments on paper of as images that decorate the screen. *OUTPOSTS* are the places from where the ideas come from, ideas of the expedition, intrepid exploration getting away from home and the familiar to test remotely with blind determination the opportunity that distance gives. *WAYPOSTS*

are the binding moments of drawing lines, objects, ideas, theories, stories and the space of the drawing where these all “given form and idiosyncratic structure”.

Wayposts is an ongoing project by John Warwicker as described in “A Floating World” within *A Quantum Present* (see <http://www.wayposts.co.uk>) making sense of his lifelong navigation through art, design, literature, science and philosophy.

Kelly Chorpening / Camberwell College of Art & Design

Kelly Chorpening earned her BFA in Painting from the Cleveland Institute of Art and MFA in Painting from Hunter College, City University of New York, USA. She moved to London in 1999. Recent exhibitions of her work include solo shows at ShillamSmith3, London in 2006 and Salon am Hof, Vienna in 2007. She will have a two-week residency at the Centre for Drawing project space in March 2009.

Kelly has lectured on drawing since 1994 to students of archaeology, engineering, conservation, architecture and art, and is currently the Subject Leader of BA (Hons) Drawing at Camberwell College of Arts. Web URL : www.kellychorpening.com

Presentation: Projecting Space

My practice is driven primarily by an interest in understanding the dynamic that exists between the landscape and people in cities, and how this is comprised of a complex range of physical and mental information. This has been explored in my work through drawing, sculpture, still image projections and animation. Wavering between abstraction and figuration, I aim to suggest a resonant and reciprocal dialogue between familiar physical spaces and the mobile trajectories of mental activity. Rather than holding to a division of interior and exterior realms, the two are seen to be thoroughly interpenetrated.

On constructed maquettes, and within real interiors, the work’s delicate architecture is achieved by layering drawn and projected lines with marks that remain from the mechanical processes of enlargement and reproduction. There are fragments of words— used for their physical and connotative qualities rather than their overtly descriptive capabilities— that refer to the noises, echoes and reverberations that pervade memory of places. Elements are dramatised to theatrical effect- so that beams of light bending across spaces can re-stage familiar, even mundane settings in extra-ordinary ways. Seen in this light, something about the intelligibility of places, indivisibly physical and psychological, can be experienced anew.

In my presentation, I will discuss work going back to 2003, when my practice first extended away from the two-dimensional surface. By describing my process-led approach, I hope to add to a discussion of Drawing’s expanded field today, and its capacity to engage with spatial investigations.

Pete Silver / University of Westminster

Pete Silver is an architect with experience of the construction industry, public sector housing, teaching, research and private practice. He trained at the Architectural Association under Professors John Frazer and Gordon Pask, and subsequently completed four years as a Research Associate in the Land Use Research Unit at King’s College London under Professor Alice Coleman. He has worked as a studio tutor at the Architectural Association and the Bartlett School of Architecture, U.C.L., where he introduced and managed specialist courses for Diploma students on expert and real-time environmentally-responsive systems. Pete Silver has been joint co-ordinator of Technical Studies at the University of Westminster for seven years and is a director of the Chartered Practice Architects Ltd.

Presentation: Computer Aided Design - The Future...

An exploration of the relationship between computing and architectural design from the point of view of the capacity of machine logic to digitise, analyse and predict.

Neil Spiller / The Bartlett School of Architecture, UCL

Neil Spiller is Professor of Architecture and Digital Theory and a practising architect. He is the MArch. Course Director, Director of the Advanced Virtual and Technological Architecture Research Group (AVATAR) and Vice Dean at the Bartlett School of Architecture, University College, London. He is author of the book 'Digital Dreams- Architecture and the New Alchemic Technologies'(1998). He is co-editor of AD 'Architects in Cyberspace' (1995), guest-editor of AD 'Integrating Architecture' (1996), AD 'Architects in Cyberspace II' (1998) and AD 'Young Blood' (2001) and formally editor of 'Building Design Interactive' magazine. He is co-editor with Peter Cook of 'The Power of Contemporary Architecture (1999) and the 'Paradox of Contemporary Architecture' (2001). His monograph 'Maverick Deviations' was published by Wiley in 2000 and his book 'Lost Architecture' about architectural projects of the last two decades of the twentieth Century was published by Wiley in 2001. He was also one of the ten international critics featured in the Phaidon book 10x10. He is also the Editor of 'Cyberreader' for Phaidon published in March 2002. Also he has guest-edited a further edition of AD entitled 'Reflexive Architecture' published in May 2002. He lectures around the world and his work has been exhibited and published worldwide. His book 'Visionary Architecture- Blueprints of the Modern Imagination' was published by Thames and Hudson in November 2006 and his 'Digital Architecture NOW' a compendium of contemporary digital architectural practice will be published by Thames and Hudson during Autumn 2008. He was the 2002 John and Magda McHale Research Fellow at the State University of New York at Buffalo. Web URL : www.avatarlondon.org

Presentation: Maverick Deviations:

It my contention that the impact of virtuality and advanced remote sensing devices should lead architects to reassess Surrealist and 'Pataphysical' concepts of space. There are many similarities between these modes of creativity and the way an architect might perceive, interact and make connections between their architecture and the myriad of machinic and natural ecologies that constitute the sites of our contemporary architecture

This lecture seeks to illustrate a personal way of dealing with designing spaces and objects and posits new relationships between architecture, landscape, space, time, duration and geography. These pieces and their relationship to one another are highly 'Pataphysical, their logistics of form are conditioned by notions of variance, alliance and deviance. Such ideas produce a very rich formal and Surreal architectural language bursting with potential.

Opening Statements and Discussion Moderator:

James O'Leary / Chelsea College of Art & Design; University of the Arts, London
website: www.arts.ac.uk/isd

James O'Leary is a practicing architect, teacher and artist whose research explores the relationship between architectural representation and construction through time-based, visual and spatial practices. He graduated with distinction from the Masters programme at the Bartlett School of Architecture, UCL, where he also completed his Diploma in Unit 14 - the Interactive Architecture Workshop. Since 2001 he has been in collaborative practice with Kristen Kreider.

Kreider & O'Leary's work operates at the edges of disciplinary boundaries, engaging with sites of architectural, socio-cultural and situational significance. Their work tends to expose and re-contextualise the site in question through performance, installation and time-based media.

Their work has been exhibited internationally in Japan (ArtX Toyama, 2006), Ireland (European Capital of Culture, 2005), Croatia (Art Radionica Lazareti, 2005) and the UK.

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