

The Connell Workshop: The Art of Drawing

Architecture 4833/8833

Spring 2019

T/R 9:30-11:00 Additional flexible time to be arranged with Instructor.

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Parrhasius Discussing Drawing with Socrates
charcoal on newsprint 5" x 8"

The ancient story of Parrhasius, the famous Greek painter, expounding on the virtues of drawing to Socrates, the classic Greek Philosopher, is a timeless standard for our critical thinking today. Parrhasius considered the ability of the artist to make initial freehand drawings to be the true measure of his worth. Those drawings required not only a deft handling of the depictions of the external world, but an ability to translate complex and often competing internal ideas onto paper.

Course Description

This workshop will explore a wide range of these issues in hand drawing - tone, line, contour, gesture, composition, and the historic humanistic forces that shaped them. These drawing and critical thinking investigations can be divided into two general categories - those of perception and those of conception. Perception being the way in which we see the world, and conception being the way in which we attempt to order the world.

The first part of this workshop, Perception, will focus on still life drawing exercises, human figure life drawing in both gesture and proportion, and examination of the work of the Renaissance artists Raphael Sanzio, Michelangelo Buonarroti and Leonardo da Vinci. These artists and architects were curious about the entire world around them, from the Roman architectural ruins to lost Greek and Roman sculptures, from the flow of water through a power generator to the mechanics of a bird's flight, and as simple and innately human appreciation as the smile on a woman's face. It is the aim of this workshop to foster the same appreciation for the multitude of ideas that influence all that we do as architects. We will work with guest lecturers from biology, architecture, and art.

The second part, Conception, will examine the role of geometry in architecture, the first tool of conceptual representation. Based on the work of Robin Evans, the late British historian and scholar, we will examine the three principle geometries that he describes: Euclidean, Projective and Metaphorical or Symbolic. The principle attribute of Euclidean geometry is haptic, or the quality of touch, the principle attribute of projective is visual, or the quality of seeing the object in its context, and the principle quality of the third, Metaphorical, is its symbolic value. We will examine the work

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of Raphael and Michelangelo as architects, the writings of Leon Battista Alberti, the texts of Robin Evans. These early anthropometric geometries portray a clear understanding of the shaping of habitable human space, the unique quality that sets architecture apart from all other arts.

The Mind's Eye

The first step in the origination of any concept - the point at which elusive and constantly evolving ideas are committed to paper, becomes the guide upon which all following decisions are based. This moment of "capture", then, is of critical importance. It demands an ability to analyze a myriad of often competing forces and distill their essence into one primary and overarching idea. We will develop these "sketchbook" techniques in a series of exercises examining the work of the classic twentieth century modern architects, Louis Kahn and Le Corbusier.

Objectives

Students will be expected to gain a thorough understanding and confident facility with both descriptive and expressive skills in the use of graphite, charcoal, hand drafting and selected other media. Research of assigned topics should demonstrate a clear understanding of fundamental principles and make projections of possible future design applications. Work will be critiqued during each session and final results presented for review by invited faculty members and experts from both science and the arts.

Course Syllabus

	Introduction
I	Drawing Skills
	<ul style="list-style-type: none">• Charcoal tone drawings - form and space• Line drawings - contour, proportion, line weight, blind contour• Composition - centrality, static/dynamic, horizon, perspective• Precedent studies - Raphael, da Vinci, expressive qualities of the human figure• Ideation sketches• Project: "Circumscription"
II	Nature
	<ul style="list-style-type: none">• Biological studies- life, movements, habitat, ecological impact.• Structural analysis.• Perception drawings - tone, gesture, drafted documentation.• Project: "Euclidean Architectural Speculation".
III	Geometry
	<ul style="list-style-type: none">• Presentation of historical precedents.• Drawing investigations - haptic, projective, metaphorical.• Project: "Symbolic Architectural Speculation".

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Materials

12" x 16" Strathmore ring bound sketch pad
Vine charcoal, pressed charcoal
2H, 4B graphite pencils
Kneaded eraser, Pink Pearl eraser
30" T-Square
Adjustable triangle
Leadholders for B and H lead
Drafting tape
Tracing paper
Strathmore drawing sheets, 22" x 30"

Requirements

This course is conducted in a workshop format with the vast majority of work done during class time, therefore there are **no** unexcused absences. You must contact the instructor or TA for permission if you find that you cannot be present. A second absence will result in the loss of a letter grade. Contact information: lanemduncanai@bellsouth.net 404-678-4752

Bibliography

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Ames-Lewis, Francis. *The Draftsman Raphael*. New Haven and London: Yale University Press, 1986.

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Jencks Charles *Le Corbusier and the Tragic View of Architecture*. Cambridge: Harvard University Press, 1981.

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Panaccio, Claude. *Qu'est-ce qu'un concept?* Paris: Librairie Philosophique, 2011.

Ragionieri, Pina. Michelangelo: *Drawings and Other Treasures from the Casa Buonarroti*, Florence. Gary M. Radke, Guest Curator; Miranda MacPhail, Translator. Atlanta: The High Museum of Art, 2002.

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