

ARTEFAK TE DES ENT WERFENS

Skizzieren, Zeichnen, Skripten,
Modellieren

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Forum Architekturwissenschaft
Band 4

Universitätsverlag
der TU Berlin

NETZWERK
ARCHITEKTUR
WISSENSCHAFT



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Draw of a Drawing

‘Draw of a Drawing’ is a transcription of the installation Kaleidoscopic City (a survey of Edinburgh focused on the transitory elements of the urban).¹ As such, it marks the moment when the elements of the survey of the city are projected upon a single surface of representation. Understanding drawing as not only a representational artefact but as a distinct intertextual space of representation, ‘Draw of a Drawing’ performs this material situation by expanding into 3D space. This move uncovers the process of drawing as a situated experience; where reading and writing the drawing are understood as immersive forms of inhabitation, and the interiority of architecture's own codes of signification is revealed in a productive exchange with external notions of agency and convention.

‘Draw of a Drawing’'s dual expression as the enclosed space of a box and a continuous surface exemplifies the relationship between the spatial and the ‘superficial’ while the wood registers the negotiations that take place between sign and surface. ‘Draw of a Drawing’ thus, not only re-presents but also enacts the gesture of drawing, considering architectural

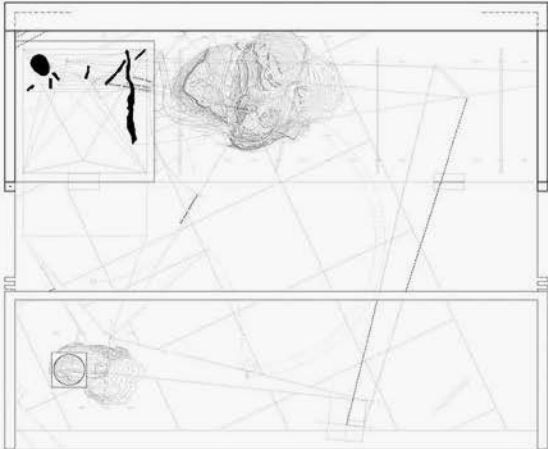
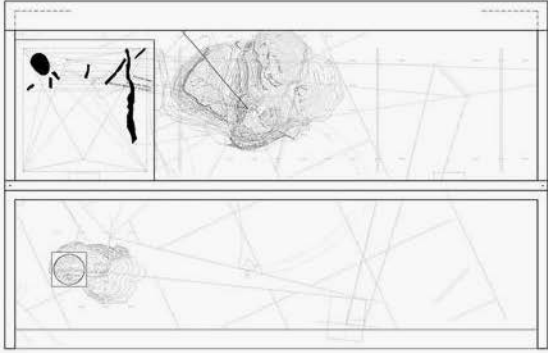
1 Sophia Banou: Animated gazes. Representation and Motion in the Kaleidoscopic City. In: Drawing on 1 (2015), pp. 34-47. URL: <http://drawingon.org/uploads/papers/IS01-002.pdf> (March 10, 2020).



signification as a process of (re)configuring a space that is not other, but continuous to the locality of its physical instantiation. It is concerned with the act of drawing as an act of installation, that is, of situating something in a new place and, therefore, with drawing's own transitory nature as an oscillation between the drawing's projected virtual space and the hard reality of its matter.

'Draw of a Drawing' is therefore also a record of representational transactions. What has come to comprise it has been carried across a variety of localities or 'sites'. From the city to the gallery, and to the interior of a wooden box, these re-sitings can be understood as a series of reterritorialisations, where the object of representation is not merely displaced but constantly recalibrated by the agency of new space(s). These 'situations' both material and immaterial are always enabled by a surface. Indexical, verbal and figural marks, are situated in the drawing but also place the drawing itself within a frame of 'language' while both the material expression of the box and the techniques of fabrication involved are equally formative of the final result.

As re-sitings become re-sightings, and even looking is performed as a surface-effect, the physical attachment to the site of installation facilitates the enactment of the drawing's performativity. The installation thus takes on the role of a drawing in space: of drawing out from the surface the space of representation, in a choreography of manipulation.



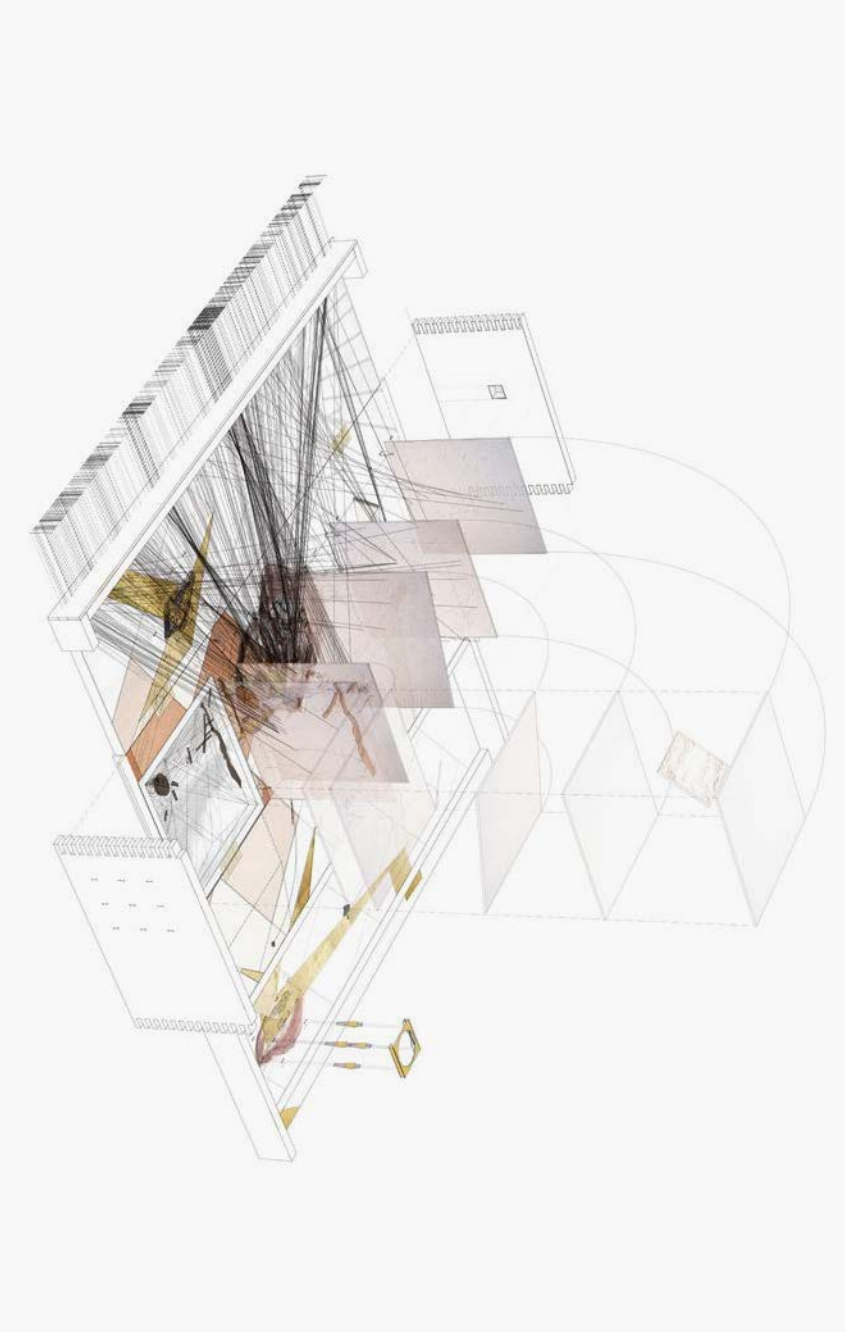
● Fig. 1: Draw of a Drawing; opening sequence, laser engraved wooden box with gold leaf, brass and acrylic details (71 x 66 x 18 cm): Sophia Banou, 2013



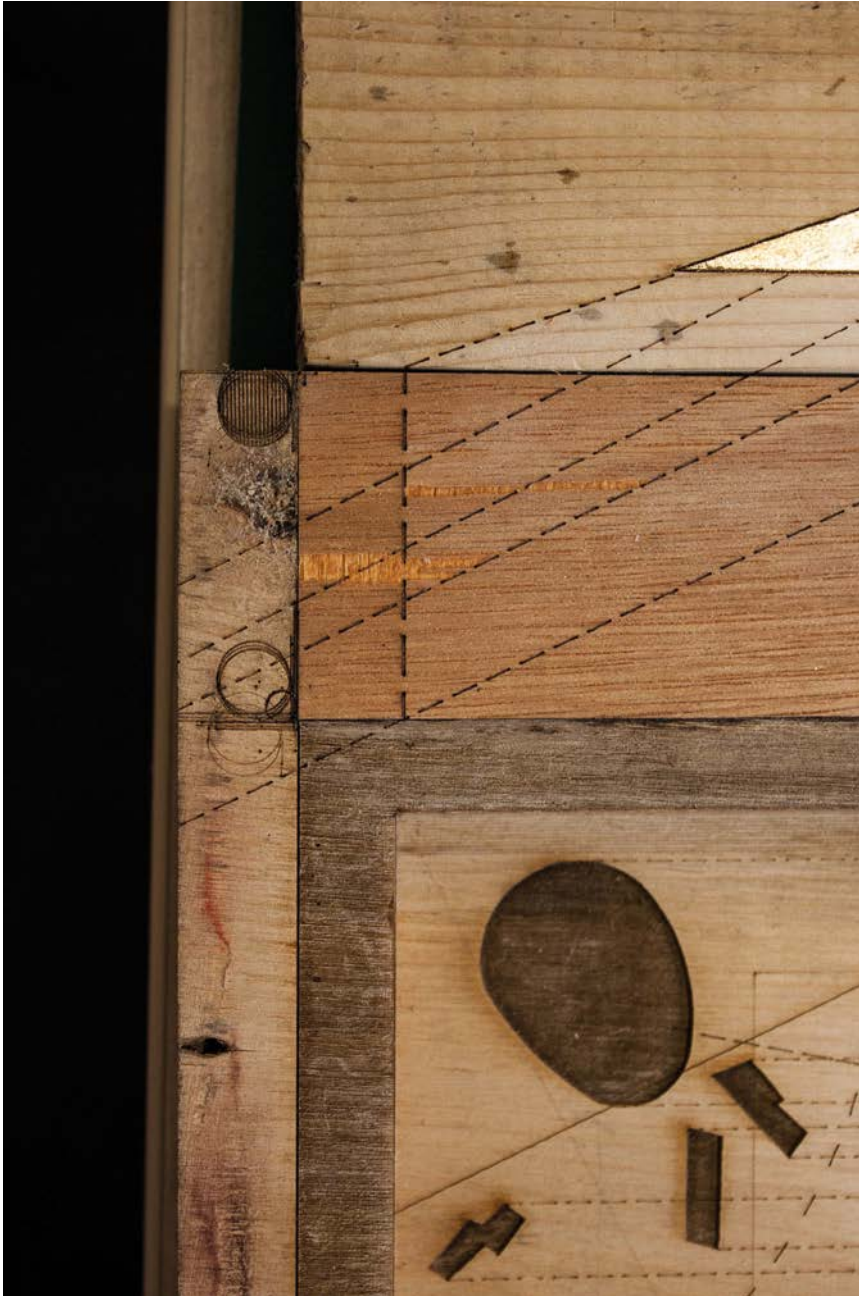
● Fig. 2: Draw of a Drawing, opened up into a continuous drawing surface, laser engraved wooden box with gold leaf, brass and acrylic details (71 x 66 x 18 cm): Sophia Banou, 2013



● Fig. 3: Draw of a Drawing, the explicit materiality of the box had a direct effect on the marks inscribed, engraved lines sometimes outlined recesses while highlighted



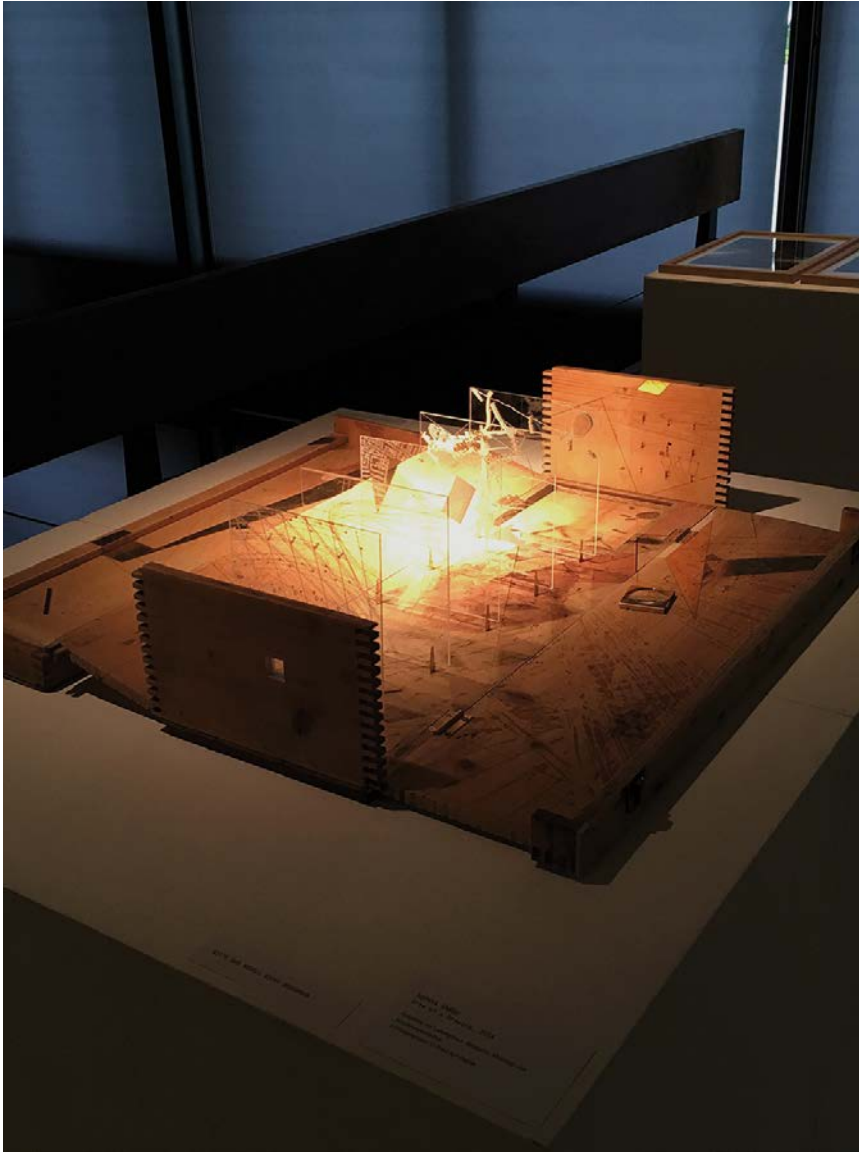
● Fig. 4: Draw of a Drawing, axonometric view illustrating the three-dimensional miniaturization of Kaleidoscopic City. The timeline and weave of the Kaleidoscopic City characters are visible, laser engraved wooden box with gold leaf, brass and acrylic details (71 x 66 x 18 cm). Sophia Banou, 2013



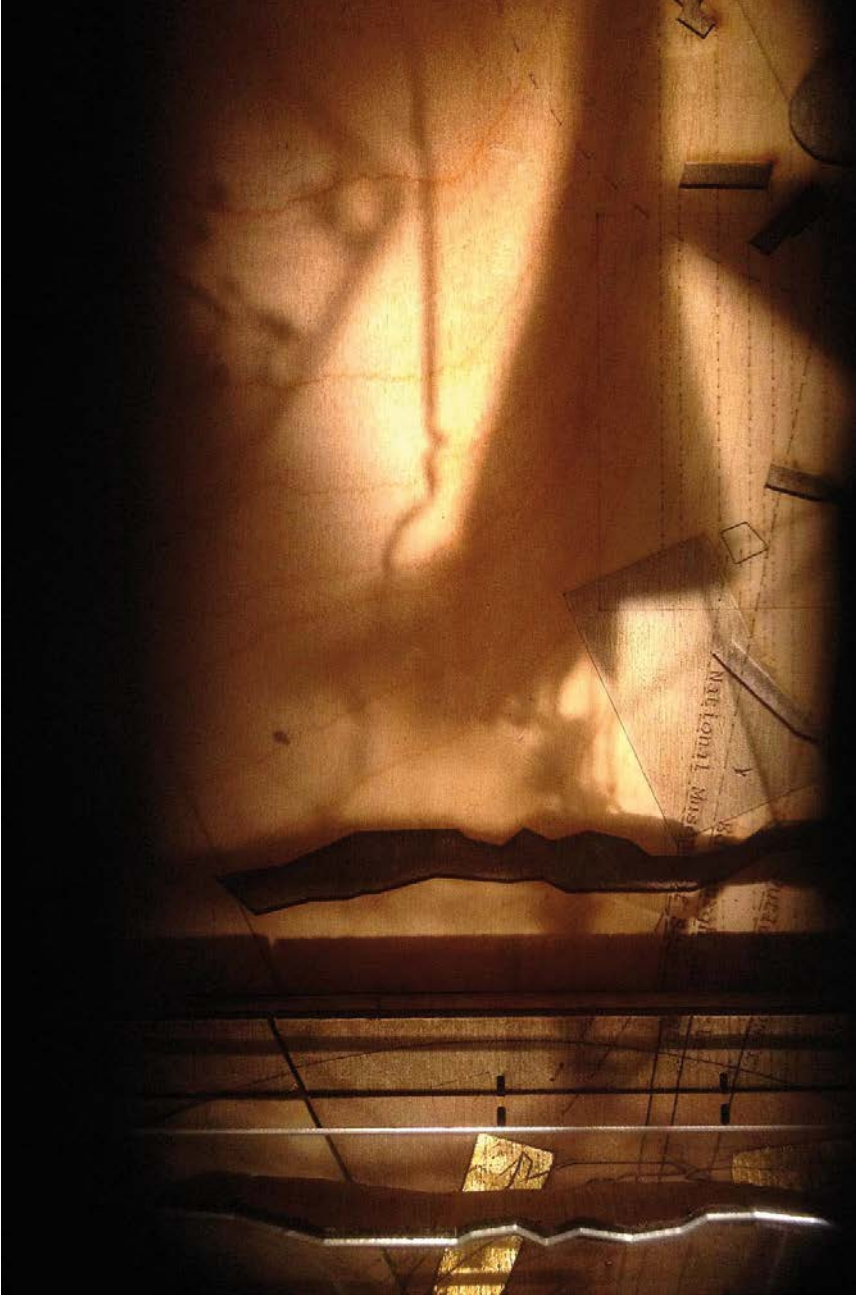
● Fig. 5: Draw of a Drawing, marks created as guides for the reposition of the re-alignment of the box with the laser cutter become part of the drawing, laser engraved wooden box with gold leaf, brass and acrylic details (71 x 66 x 18 cm): Sophia Banou, 2013



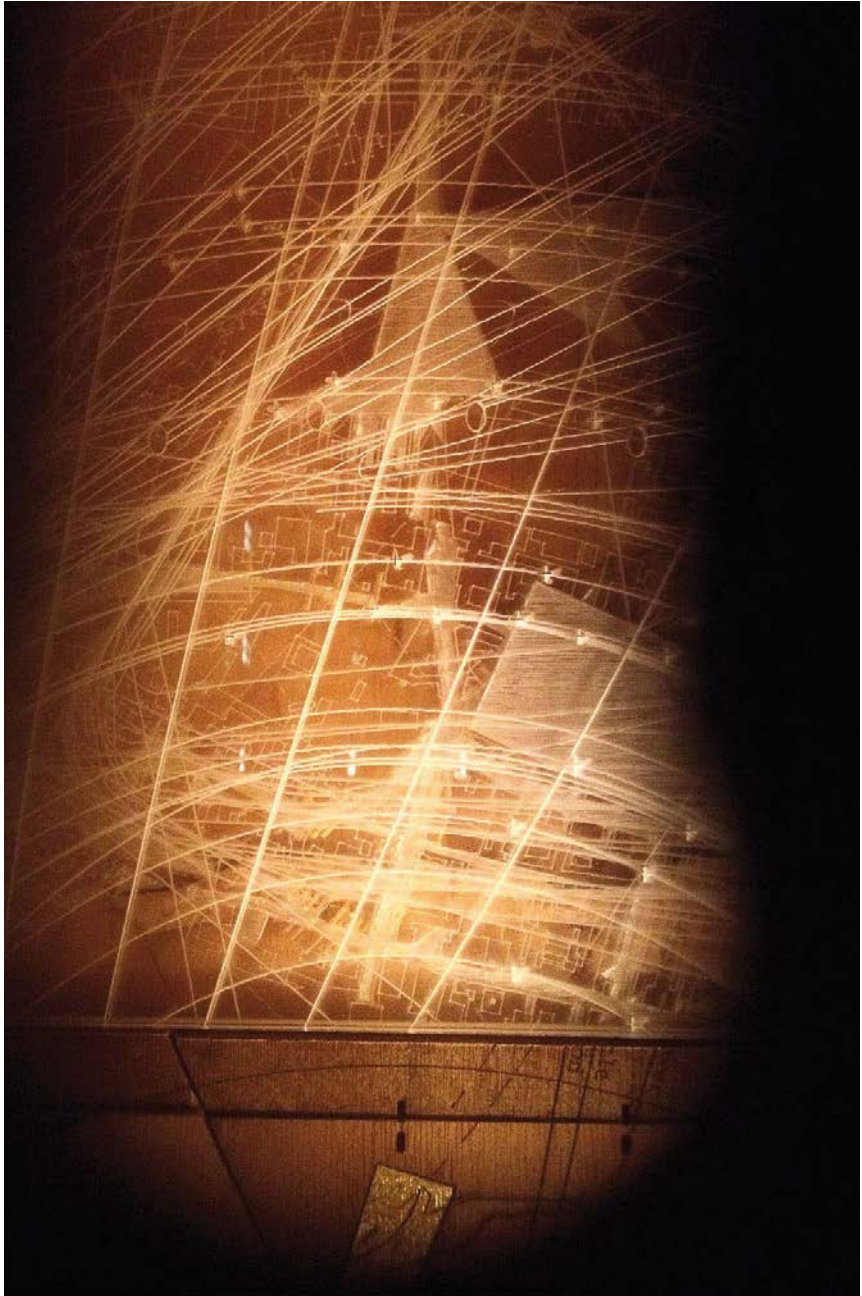
● Fig. 6: Draw of a Drawing, defining an enclosure of installation: views into the folded space of the box, laser engraved wooden box with gold leaf, brass and acrylic details (71 x 66 x 18 cm): Sophia Banou, 2013



● Fig. 7: Draw of a Drawing, laser engraved wooden box with gold leaf, brass and acrylic details (71 x 66 x 18 cm): Sophia Banou, 2013



● Fig. 8: Draw of a Drawing, the folding of the box dictated multiple projections, occasionally even piercing the enclosure and establishing new viewpoints for the reading of the drawing as a developed space, laser engraved wooden box with gold leaf, brass and acrylic details (71 x 66 x 18 cm): Sophia Banou, 2013 (p. 190 and 191)





Bibliografische Information der Deutschen Nationalbibliothek

Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.dnb.de> abrufbar.

Universitätsverlag der TU Berlin, 2020

<http://verlag.tu-berlin.de>

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Lektorat: Christiane Salge

Gestaltung: Stahl R, www.stahl-r.de

Satz: Julia Gill

Druck: docupoint GmbH

ISBN 978-3-7983-3090-0 (print)

ISBN 978-3-7983-3091-7 (online)

ISSN 2566-9648 (print)

ISSN 2566-9656 (online)

Zugleich online veröffentlicht auf dem institutionellen

Repositorium der Technischen Universität Berlin:

DOI 10.14279/depositonce-8508

<http://dx.doi.org/10.14279/depositonce-8508>

Der Tagungsband versammelt Beiträge des 4. Forums Architekturwissenschaft zum architektonischen Entwerfen und seinen Artefakten. Die vom Netzwerk Architekturwissenschaft ausgerichtete Konferenz hat im November 2017 an der TU Berlin stattgefunden. Die Beitragenden zur vorliegenden Publikation fragen nach den epistemischen Potentialen von Skizzen, Renderings, Modellen, Fotografien und Zeichnungen beim Entwerfen von Architektur. Sie folgen allesamt der These, dass Medien im Entwurf nicht nur abbilden, sondern ihrerseits Grundlage weiterer Wissenshandlungen sind. Anhand von Fallbeispielen, die vom Mittelalter bis in die Gegenwart reichen, zeichnen die Texte den besonderen qualitativen Einfluss nach, den ‚das Machen‘ eines Entwurfs am und mit dem Artefakt für diesen Entwurf hat. Strukturgebend sowohl für die Tagung als auch diese Publikation war der Versuch, theoretische Positionen und die Ergebnisse praktischen Arbeitens – Artefakte – zusammenzubringen: Die Tagung war verbunden mit einer Ausstellung am Architekturmuseum der TU Berlin, im vorliegenden Band wechseln sich Theoriebeiträge mit text-bildlichen Beschreibungen der gezeigten Artefakte ab.

Universitätsverlag der TU Berlin
ISBN 978-3-7983-2940-9 (print)
ISBN 978-3-7983-2941-6 (online)