



In a situational understanding the environment appears as the embodiment of our life, very much like a body, which sustains our common existence... When we are involved in the process of drawing, the table in front of us is no doubt part of our environment. The drawing, not as a sign on a piece of paper but as an event leaving traces behind, is also an environment.¹

This proposal is based on a simple idea; in a context in which the act of exploration and representation is often hurried, what would it mean to spend a whole three weeks obsessively exploring the character of an interior?—and to communicate that character in the equally obsessive representation of a single interior image to which that period of time has been largely devoted.

Therefore the student will envisage a particular interior of modest scale—public or private—conceived either as new build, or a transformation / intervention of some pre-existing context, and test and explore that in the usual graphic and modelling methods, but with a particular focus on one evolving representation to which the major part of the three weeks will be devoted. The outcome will be focused on this particular image – appropriately framed, or otherwise presented, to a gallery standard.

The student research will be supported by the usual tutorials together with workshops exploring the issues of representation—means and modes of communication are open to the student; digital, hand, low-relief modelling/collage etc—but with a certain pre-eminence given to the interplay between hand and format.

¹ Dalibor Vesely (2004) *Architecture in the Age of Divided Representation* (Cambridge, Mass.: MIT Press), p. 59

Images left to right: Hammershøi; *Dust Motes Dancing in the Sunbeams* / Chie Konishi; *drawing* Stephen Smith (Department of Architecture, Cambridge) *Reading Room study*

PRELIMINARY PROGRAMME

- this may change in detail – *keep an eye on the physical notice-board*
- also for tutorial lists etc

| Date | time | activity | space |
|-------------------------------------|--------------------------------|--------------------------------------------------------------|---------------------------------------------------------------------------|
| VERTICAL STUDIO - WEEK ONE | | | |
| Tuesday 28 April AM | 09.00- 10.00 | Group Briefing | WW (L) |
| Thursday 30 April AM | 09.30 – 12.30 | Watercolour Workshop | 1 st Year Studio see material requirements below |
| Thursday 30 April PM | 14.00 – 17.30 | Group Tutorials | PIT |
| VERTICAL STUDIO - WEEK TWO | | | |
| Thursday 7 May | 10.00 – 13.00 14.00 – 17.00 | Individual tutorials- | PIT |
| Friday 7 May | 10.00 – 13.00 | Interior sketching workshop - Field Visit | Venue – To be confirmed |
| VERTICAL STUDIO - WEEK THREE | | | |
| Thursday 14 May | 10.30 – 12.30 14.00 – 17.00 | Individual tutorials | PIT |
| VERTICAL STUDIO – WEEK FOUR | | | |
| Tuesday 12 May | | FINAL REVIEWS | |
| Wednesday 13 May | | FINAL REVIEWS | |

WATERCOLOUR WORKSHOP

S. Kite – Thursday 30 April 09.30-14.30

One of the aims of this Studio is to celebrate craft in interior representation and exploration with a certain stress on hand-drawing and hand-making along with other media, including digital. The watercolour workshop aims to foster this enjoyment in investigating various means of representation.

You will need to bring the following to the workshop:

- watercolour paper 2-3 sheets (medium weight NOT surface – i.e. – medium texture)

[ideally one sheet should be stretched on a board: soak the paper for about 15 mins – in a large sink or bath - shake/wipe off excess water and while damp tape down with gummed tape – leave to dry for approx 4 hours or over-night)

- selection of watercolours. As a group obtain a selection of colours to share – student quality will do, preferably in tubes not pans.
- Suggested colour range: yellow ochre; raw umber; burnt umber; burnt sienna; cadmium red; alizarin crimson; ultramarine blue; cobalt blue; cerulean blue; lemon yellow; cadmium yellow.
- Brushes suitable for watercolour
- Something for a palette – an old white plate or enamel camping plate/shallow bowl will do

On the stretched piece of paper [before or after stretching] **lightly outline** in 3B pencil the INTERIOR motif or subject with which you wish to experiment in the workshop.

INTERIOR SKETCHING WORKSHOP – field venue to be confirmed

Requirements open— range of sketchbooks / paper sizes and media as you might take for a Year Study Tour. As you will be focusing on one to two pieces in the allotted time a larger format than your normal sketchbook is probably appropriate— but you may be exploring the vertical studio task as a miniaturist!

PROJECT REQUIREMENTS

As outlined on page 1, the main requirement is the single image of Interiority which should represent three weeks of obsession with insideness, and obsessive work. It should be ‘framed’ or otherwise presented to a gallery standard – i.e. not the standard drawing pin-up. The group as a whole should paint at least one wall of the designated crit-space matt-white emulsion as a base for the individual pieces. ‘Framed’ can be broadly interpreted; it does not necessarily mean a traditional frame and glass at all—but it does mean the work should be given an appropriate setting according to its intended message. The work should also be labelled and titled to a professional standard.

The individual developmental work—including the workshop outcomes—should also be in evidence; it should be located on a separate wall of the designated crit-space as decreed.

LEARNING OUTCOMES – GENERIC

- engage critically with an aspect of research in the field of architectural studies, and to understand this in relation to the wider context of architectural design and research;
- demonstrate an understanding of architecture as an integrated discipline that utilises a broad range of research approaches in order to respond to the many questions raised by the discipline and its practice;
- represent and communicate the results of their work in appropriate forms: hand drawing; digital or physical modelling; tabulation; visual, written and oral communication etc.

LEARNING OUTCOMES – PROJECT SPECIFIC

- engage critically with issues of interiority and representation;
- demonstrate an ability to integrate these areas of thinking and spatial research in a single image that explores these themes in a depth appropriate to the time spent on a single representation
- communicate the results of the above in an appropriate form to a level of representation that fully represents three weeks focus on a single image — principally, hand-drawing; can also include digital media and/or low-relief modelling techniques; oral presentation.

SOME READINGS

Architecture and Continuity (1982) (London: Architectural Association)

— fine explorations/renderings of interior and section

Stephen Kite (2009) *Adrian Stokes. An Architectonic Eye* (London: Legenda), particularly Chapter 6 “A World of Space Alone”, and Chapter 9 “Envelopment and Otherness”

—Stokes has a subtle and psychological approach to space and surface; from the book see also the references to the texts themselves e.g. as “Stokes” below

Felix Krämer, Naoki Sato and Anne-Birgitte Fonsmark (2008) *Hammershøi* (London: Royal Academy of Arts)

—haunting interiors; the book is the catalogue of the recent Royal Academy exhibition in 2008—for similar qualities look also at the art of Pieter de Hooch and Saenredam (Dutch School)

Max Risselada (2008) *Raumplan versus Plan Libre. Adolf Loos – Le Corbusier* (Rotterdam: 010 Publishers)

—analysis of their respective spatial paradigms of *Raum* and *Espace* and the resultant qualities of enclosure

Thomas Schumacher (1987) “Deep Space, Shallow Space” *Architectural Review*, January, pp. 37-42

—fascinating interpretation of the photographs of the interior of Le Corbusier’s villas related to the spaces of fifteenth century (Quattrocento) Italian art, especially Piero della Francesca—for Piero see also “Kite” and “Stokes”

Adrian Stokes (1932, 1934) *The Quattro Cento and Stones of Rimini* (Pennsylvania: Pennsylvania State University Press, 2002 reprint)

—particularly Chapter 5 on the spatial qualities of the courtyard of the Palace of Urbino (linked to the art of Piero della Francesca—see “Schumacher” and “Kite” also)

Dalibor Vesely (2004) *Architecture in the Age of Divided Representation* (Cambridge, Mass.: MIT Press)

—meditations on the nature of representation, including images of interiority from the Cambridge School