



Image: Popova, Proun, 1919

Exploration One

Compositional Analysis

DURATION Assigned: Monday, 29 September 2003
 Part I Completed: Wednesday, 01 October 2003
 Part II Completed: Wednesday, 01 October 2003

(Drawings pinned up by start of class, in a location to be specified by each individual instructor)

SPECULATIONS

- How do we perceive three-dimensional space within the construct of two-dimensional media?
- How may we learn from context clues of rhythm, scale and proportion?
- How may we use line weight and tone to communicate depth and empathy to the space that we are representing?
- What makes a drawing read with feeling, versus being just a bunch of lines of a sheet of paper?

METHODOLOGY

Part I: Each student must create a series of twenty-five (25) drawings of space. These drawing should be done very quickly [60 seconds, maximum per drawing] using three line weights.

The subject matter is of each student's choosing, but different drawings should focus upon spaces of many differing scales. [i.e., panorama of mountains, public plaza, intimate space, detail of an object]

All drawings should attempt to convey the overall feeling of the place [*geist*], versus trying to capture every microscopic fussy detail.

How might we express the sense of place?
 Do any of these terms apply?

Quiet	Tension	Monumental	Loud	Repetitive	Opaque
	Contained	Open	Comfort	Aversion	Agitated
Dark	Bright	Compression	Fast	Uplifting	Transparent
	Threshold	Aperture	Void	Mass	Slow

Part II: After a studio discussion of the work, we shall enlarge the drawings and create a spatial collage using tones of paper [white / gray / black] and line work that shall reinterpret the space at a designed scale.

MATERIALS

3"x5" white cards + black ink pens

3'x5' butcher paper, white cold press paper, 50% gray tone paper, matte black paper, pencil[s], white conte pencil, black and white compressed stick charcoal, ulfa knife, cutting board, rubber cement, 24" metal ruler