

**EXPLORATION FOUR****NARRATIVE****FABRICATION****MATERIALITY****PALIMPSEST****TIME****DURATION**

Assigned:

Wednesday, 22 October 2003

Part I Completed:

Monday, 27 October 2003

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

Part II Completed:

Monday, 03 November 2003

- SPECULATIONS**
- How can the use of lineweights and tone effectively communicate a sense of materiality?
 - How can time and movement be rendered?
 - How can a single drawing convey the entire narrative of an object from fabrication through implementation?
 - How can excellence in craft assist in the communication of specific information?

METHODOLOGY You will be making a 'palimpsest' drawing; which refers to the reuse of a writing or drawing surface whereupon you can discern previous markings. While not a tracing, you can nevertheless trace a history of the drawing process; of which the final is only the most recent one that currently exists on the paper.

In order to make this drawing, you are to first select a designed object about the size of your hand. The object should be neither too simple, nor too complex. The object should have a minimum of three ranges of motion. The final drawing is to be composed of both line and tone.

You are to make a four-view architectural drawing of the object: top, front, side and section. These four views are to be constructed on the paper as follows:

1. Compositional consideration must be given to all the overall appearance and placement of the objects on the paper;
2. The four different views of the object must be meticulously crafted with accurate, measured, drafted **very** light construction lines that extend to the extremity of the sheet;
3. No erasing of lines is permitted. The 'history' of the drawing must be evident;

Construction lines and objects views must inter-relate. The drawing is to render the dynamic movement of the object and narrate its method of fabrication and utilization.

DISCUSSION

Be prepared to read and discuss the composition's dynamic qualities. Understand that each drawing is a representation of qualities of the composition, and should be considered an opportunity to discover something new about the subject. Focus upon the concept of narrative, and how a drawing might engage the multitude of changing aspects of an object within space and time.

MATERIALS

Kinematic object, high quality, white, 120 lb. cold press drawing paper: 24"x24", pencils and/or leadholder(s) with a variety of leads, tracing paper, triangles, parallel rule, drafting tape / dots, pins, etc.