

Infamous Lines

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“If it does not look good, put more lines.” - Sir Peter Cook

How thick did Aldo Rossi draw? Why did Jan Kaplicky refuse to pencil a straight line? Are Neil Denari's curves similar to Claude Parent's? Why do line weights not matter for Kazuyo Sejima? Is John Hejduk's piano curve considered geometry or language? And did Enric Miralles really dress-up to make a drawing?

The topic “Infamous Lines” is interested in projective discoveries through the production of line drawings. As architects, we draw lines for notions of aesthetic, concept, as well as communication. Frank Gehry states drawing as “a matter of hand-eye coordination”, “regardless if produced by a pen or mouse”. Every drawing however carries a signature, repetition, reference, or authenticity. Can we read between the lines and discover the intended or unintended concepts of the author? Can we evaluate a relationship between lines and design ideologies?

Within this framework, the research project is focusing on seminal architects such as James Sterling, John Hejduk, and Cedric Price, who have subconsciously left behind a rich pile of lines to sort through. Within the research the focus is to specifically analyze orthographic drawings (plan and section) in a search for potential “signature lines” which might lead to a broader conceptual framework. Collectively, the research projects a critical voice about contemporary lines and what this might mean in an age of digital drawings. Will the Infamous Lines of the past continue forward or will “future signatures” become much more anonymous?

This process of analysis, ranges from cataloging, reading, and re-drawing the lines to more projective thinking, such as configuring taxonomies, analysis of curvature, and geometric annotation. Some discoveries include the immediate relationship of Hejduk's House of the Suicide and Villa Savoye, Stirling's use of distinct radii, or the fact that Enric Miralles's Igualada Cemetery parti lines match the plan of the Casa Garau.

The research is currently developed through a series of history/theory seminars in addition to a Drawing Summit organized at Georgia Tech in Spring 2013. Structured around the goal of developing an understanding of line assemblies and their theoretical framework, the Summit explored and questioned the agency of drawing. Speakers included Preston Scott Cohen, Dora Epstein Jones, George Johnston and Volkan Alkanoglu. The “Infamous Lines” Research Project is interested in reading line drawings again in order to discover an imbedded conceptual ideology of design beyond technique.



Infamous Lines

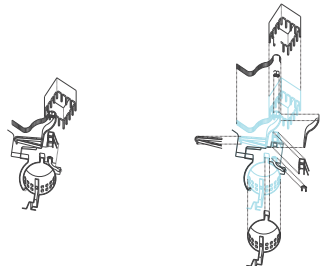
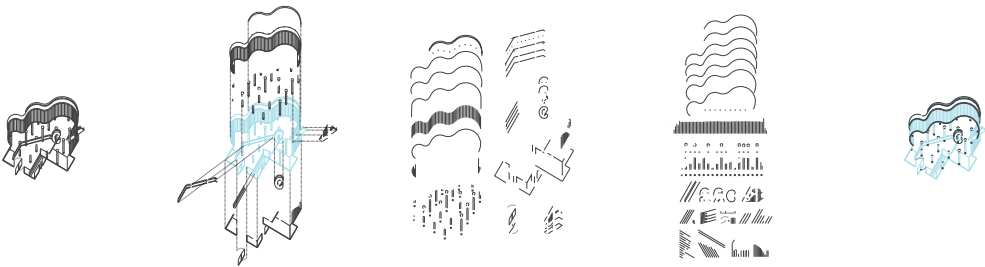
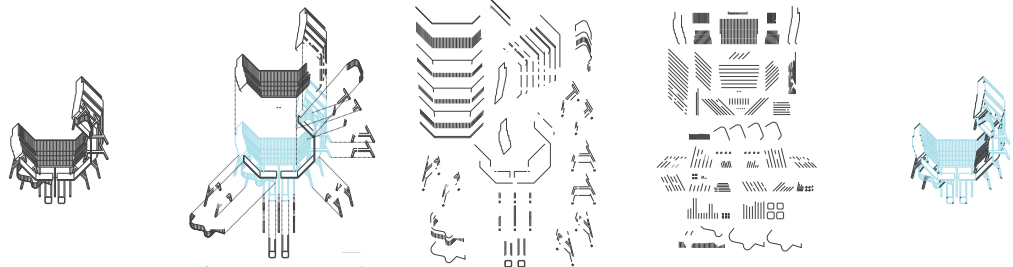
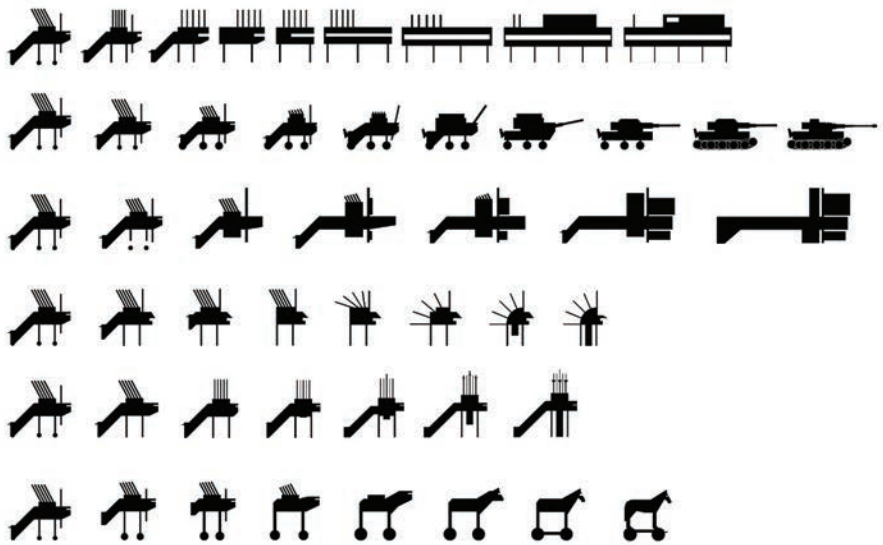
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The presented drawing sets feature James Stirling's iconic worm's eye view isometric projections and analyze them in terms of how Stirling utilized this drawing mode. The exploration of Stirling's signature graphic representation strives to isolate Stirling's signature line: curve juxtaposed against a straight line.

The specific proportions of Stirling's curves create incredibly compelling compositions. Infused with program and structure, the two dimensional lines enable emergence of equally compelling spaces that can be inhabited. These specific curvatures represent freed, ribbon-like curtain glass walls spanning around rigid cores inclosing semi-private spaces of civic nature.

The iconic curve of Stirling's glazing emerges from two composite curves: one derived from tangent circles with one of a radius twice in size than the other and second - with two circles of specific proportions pulled apart by tripling the R distance.

