

Architecture Studio: Foundation II / 1st Year Spring

Spring 2017, CMU, Arch #48-105, M/W/F 1:30-4:20
Studio Website: www.andrew.cmu.edu/course/48-105

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Off. Hr: by appt. in MM302

(1/27/17)

Proj.1: DRAWING PERFORMANCE

ASSIGNMENT 2 - Drawing Motion & Performance

Create a single, well-composed, finely crafted drawing presenting the motion of your tool. The goal is to draw a performance of your tool, not the tool. Follow the 4 steps below.

- 1) Imagine the many ways your tool can move, can appear to move, or wants to move:
 - the real or implied motion(s) of the parts of the tool with respect to the other parts
 - the motion(s) the tool takes while it is being operated or used as intended/designed
 - a hypothetical "animation," or coming to life of the tool, if it were to dance, or perhaps float in space. Stick to what feels "natural" for the tool, what the tool "wants to do," given its geometries, construction, variable weights and materials.
 - look carefully for variations in speed, time, frequency, gesture, acceleration, direction, force, intensity, vibrations, rattles, etc. Be precise.
 - consider various dynamic points of view and ways the tool could be seen (e.g. what if you spun around the tool), but stick to orthographic views and cuts

- 2) Make a video of your tool moving. Be creative.

You can zoom in on a part of the tool, or film the entire tool. Shoot from any angle, at any scale, with the camera moving any way you want. Try a bunch of different approaches. Story board your video: like a movie director or dance choreographer, we encourage you to sketch out the real and implied motion of your tool in different and creative ways before you record the performance.

Begin with the tool actually being used for its intended purpose or function, and only then consider adding other motions that might follow naturally based on geometry, materials, etc. Since all tools require "resistance" of some kind to do work, be sure you have the correct props to make your tool do actual work (e.g. get a pizza for a pizza cutter, a can for an opener, bolts for a wrench, etc.). Be minimalist; avoid "scenery" or context; focus on the object and the motion in the video.

- 3) Edit the various video clips down to a single, well directed 30-second video. You may use any video editing tools or softwares you like to create any special effects you like. Slow it down, keep it simple, and precise. Post to Realltimeboard, or provide a link.

- 4) Now draft the motion of your tool shown in (part of) the video working in pencil on 6sf of vellum using the same rules of orthographic projection as in the previous drawing (no 3D views, all drawings same scale, no symbols, etc.). The drawing should be as PRECISE as your first drawings, hard-line, to scale, measured.

Do NOT create a "picture" of your tool or copy the video. Rather invent an exact, detailed way of "tracing," "mapping" or charting the tool's dynamic motion. There should be a deliberate "distance", or abstraction, or flattening between the video and drawing.

If your video shows 3D views of variable scale, you must capture the essence of that affect or motion using the rules of orthographic projection in the drawing. Do NOT literally trace, or copy, or project the video onto paper.

You do not need to capture the entire video; let the paper and process dictate what is shown. Consider carefully the patterns, shapes, and "spaces" that begin to emerge on the page as you map the motions. Compose the page, the motion, and the white space.

The object should be present in the drawing, but acting like a construction line, to help explain the motion. The hand, fruit, or context should be implied, but not "represented."

The drawing should capture more than the eye can see. The subject and emphasis of the drawing should be THE MOTION, the PERFORMANCE, and NOT THE OBJECT. Start leaving the object behind!

DUE: Completed drawing due Mon. Jan. 30, 1:30 pm
Post both the final drawing, and the most important process work.

