

## Extended Drawing: Revisiting the 'Shadowscales' [work in progress]

[ADAPT-r proposal 010514]



### Introduction

Sometime in 2009 *MWM*\* proposed the Extended Drawing PHD project with an intent to inquire compiled forms of drawing within embryonic architectural design. The proliferation of digital devices, on-line image availability, ever present digital photography, coding and new forms of fabrication are rapidly changing our creative studios and perhaps more important—our spatial thinking. Drawing (in all its forms), undisputed still at the core of design thinking, finds itself in a changing state of adaptation. The flow of innovations blurs its boundaries and as such drawing is evolving into a hybridised activity characterised by layering and manipulating sketches, drawings and images of different origin into new spatial expressions. This evolution constitutes a change in attitude towards graphical exploration and thinking within emerging design.

Extended Drawing reflects this changing attitude by inquiring possible extensions to re-approach drawing. Extended drawing refers to extended techniques within musical practices. Extended techniques are performance techniques used in music to describe unconventional, unorthodox, or non-traditional techniques of singing or of playing musical instruments to obtain unusual sounds or instrumental timbres. More than often this leads to new playing techniques or the practice leads to style properties of a musical genre.\*\* In a similar way Extended Drawing inquires an intuitive layering and manipulation of graphical techniques able to inform the development of space.

The project's 'Shadowscales' represent a series of works dedicated to that quest. Within the 'Shadowscales', named after its starting point –the tracing of an original drawing's enlarged shadows– the project inquires possible extensions of drawing. The 'Shadowscales' consists of an evolving series of prints and drawings based upon transferring techniques for reproduction and the graphic technique of serigraphy. Every act of drawing and/ or manipulation conveys information from a previous expression to the next. The 'Shadowscales' inquire strategies to approach hybrid and layered forms of drawing in order to search for changes in appearance and a different spatial reading able to influence the assessment of their expressive qualities within design and thinking processes. The 'Shadowscales' avoid representational connotations by keeping interpretation as open as possible. Perhaps Marvel, wonder and astonishment could be considered as their primary aim. Through looking closely the 'Shadowscales' search for new clues which can be inquired in new series.

\*Consider *MWM* (MessingWithMedia) as a plural research alter ego representing the non-organised network of peers inspiring the thinking within Extended Drawing project.

\*\* (source: [http://en.wikipedia.org/wiki/Extended\\_techniques](http://en.wikipedia.org/wiki/Extended_techniques))

## Proposal

For the August 2014 ADAPT-r conference Extended Drawing would like to examine and exhibit the growing body of 'Shadowsapes'. Up until now the assessment of the 'Shadowsapes' was predominantly based upon image and production, on how they were made. Their production process could be defined as improvising with different graphic techniques. When drawing the 'Shadowsapes' the decisions are guided by an intuitive tracing of drawn and printed lines and planes while searching for some kind of spatial quality. When printing both the press and the imprint guide decisions relating to the position of the different layers and colour combinations predominantly made on the spot—with varying success. Failure or exhaustion typically lead to reflection and subsequent new ventures and experiments. By pushing the boundaries and giving up control unexpected directions generally mark a starting point for reflection upon new drawing and printing processes.

Extended Drawing proposes to outfit a studio environment with the aim of being able to delve into the work searching for possible angles to view and re-evaluate the 'Shadowsapes' as research material rather than as graphic work in their own right. As such our presentation will take the form of an open studio inviting attendants to shed a light upon the material. The exhibition will present key drawings and prints able to express the project's ideas. Both presentation and the process of selection will search for angles, arguments and motives to inform the development of a research-based evaluation framework for the 'Shadowsapes'.

In 2013 a series of experimental linographies inspired the production of a large volume of unique silkscreen prints which revealed different possibilities of serigraphic reproduction. The silkscreen prints inspired an excursion into etching to explore the superposition of layers of linear information as well as a large series of lasercut woodblock prints which inquired the graphic technique of overprinting colours.\*

As we are writing this proposal we are conceptualising drawings for a new series of larger scaled lasercut woodblock prints. The images attached to our proposal are part of that process. The images should be read as work in progress, sketchy attempts which look for new combinations to inspire new drawings. As the images will be used as a tracing base harsh colours and overlaps can be resolved within the tracing process. The images were photographed using enlarger lenses and introduce vanishing points to the original isometric shapes. By recombining and collaging these shapes the project is looking for ways to layer the drawings and increasing scale. The overprinting provides the isometric shapes an abstract context, creating arbitrary shadows and a sense of dimension. Changing position and vantage point, using different lenses, amplifies the spatial appearance of the original drawings and add an extra layer to the process.

Our august 2014 presentation would like to introduce a new series of prints based upon the research going on in the images within the following pages mirrored to the key images selected during the open studio. Within our new series we intend to inquire the 'Shadowsapes' picture plane and their pictorial composition.

\*overprinting is the process of printing one colour on top of another resulting in a mean value of the two tones.

Robin Schaeverbeke [Bruges, januari 1974]: Got fascinated by architecture through his training as a draughtsman within Beaux-Arts methods of (architectural) drawing at the Academy Of Fine Arts, Bruges. From there on he moved to Ghent and Brussels to take on the study of Master within Architecture graduating in 1998 at the Sint-Lucas School of Architecture. Left Belgium for Rotterdam in 1999 to develop designing and graphical skills within several local offices. From 2004 onwards he took the opportunity to teach, redevelop and research directions for drawing courses at the Sint-Lucas School of Architecture, Brussels, Belgium. This led to introducing **MWM** and proposing the "Extended Drawing" PHD project exploring "a hybridised attitude towards architectural drawing". All images by the author.



