



SIR JOHN SOANE // HOUSE MUSEUM // LONDON

# **ARTISTIC CONSCIENCE**

ELIZABETH OTT + PRUETT SMITH

**021219 Artistic Conscience/// Automatic Writing**

**Intro + Framing. The Artist's mind is one with no beginning and no end; a realm unknown. We take a step back and read the Architect, not the Architecture. It is through the artist that we understand the art. Untold stories, unshared art, unpublished writings. These are the things that lead us to truth. This is the Artist's Conscience.**

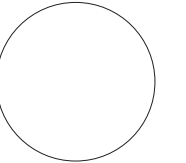
**Lecture Synopsis. Michael Graves. A man of vision and a man of passion. It is through the sketchbook that we see the thoughts and dreams of each artist. It is through Michael Graves' drawings and paintings that we see the man for who he really was. A young boy in Indiana with curiosity. A young man who draws his footsteps. A man who eats and breathes life through the tip of a pen and a sketchbook. He understood that architecture was the moment he was in and that drawing every footprint is an insight to how architecture was experienced. Schinkel shared this idea. Through the drawing of a country farmhouse, we understand that mediation of the sacred and the profane. Harsh ideas that bring to light the job of the architect to balance the forces.**

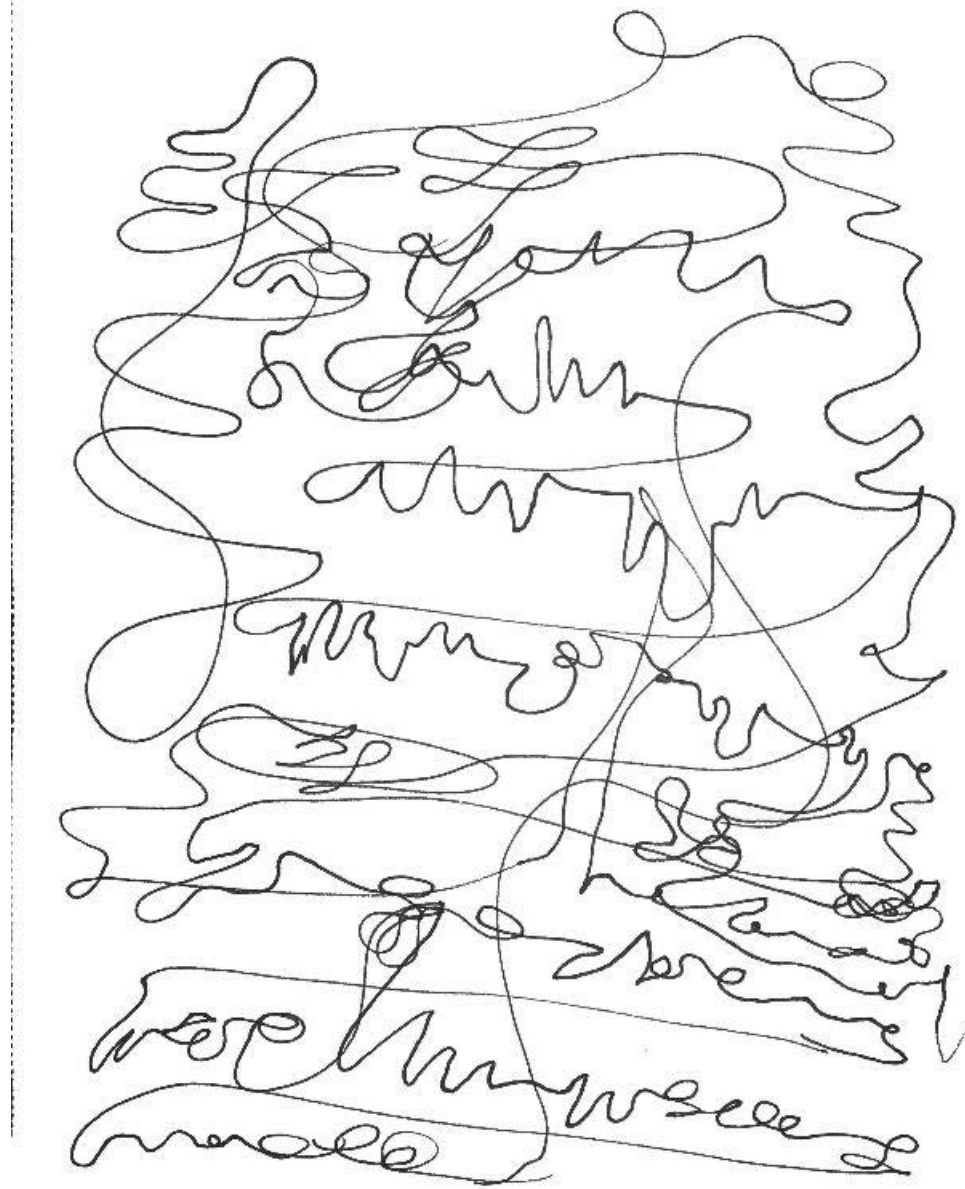
**Exercise Synopsis. It is that time when we are young, and sounds become flashes of colour and light. A spectrum of visual rationalizations**

**of the world around us. The understanding of our senses through drawing brings attention to the way our mind constructs realities from sound. How do you draw a song? Through rhythm? Through intervals? Order. Disorder. Re-Order. The Artist's Conscience is reorganizing the world in a way that pursues truth in all its forms.**

**Reading Synopsis. "That a certain set of marks on a field can play back into one's mind, and consequently bring forth further elaboration, is the nature of this quite marvelous language," says Graves. This is the way we should view drawing. The way that drawings communicate a set of ideas that yearn for reflection is something that words cannot do. Drawings capture the essence of the moment, something words cannot portray.**

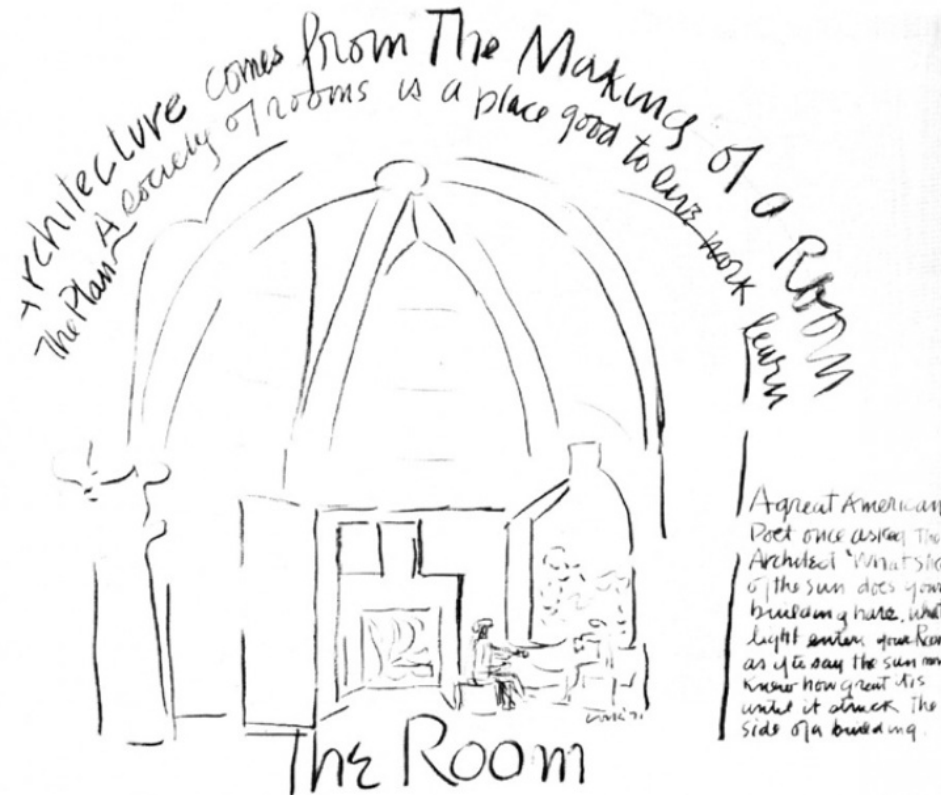
**Conclusion + Reflection. Order. Disorder. Re-Order. This is the Artistic Conscience. Dismantling the perfect world, as it prefers to be seen, and looking at the double-wides can open many more paths of understanding. Drawing Debussy and creating realities from a story provides the perfect world we try to achieve. The Artist's Conscience is that world. The Artist's Conscience is the sketchbook. The sketchbook is the eye.**





+

Jacob Abdu///ABDU\_021219.PDF  
My Claire de Lune Debussy Drawing  
Justice Pays



The place of the mind. In a small room one does not say what one would in a large room. In a room with only one other person could be generalists. The vectors of each meet natural light gives the sense of day and the moon. The vectors of each meet

20

I have some thoughts about the spirit of architecture. I have chosen to talk about the room, the street, and human agreement.

The room is the beginning of architecture.

It is the place of the mind.

**You in the room with its dimensions, its structure, its light respond to its character, its spiritual aura, recognizing that what ever the human proposes and makes becomes a life.**

SILENCE AND LIGHT // LOUIS KAHN



THE ROOM // LOUIS KAHN  
SILENCE AND LIGHT // LOUIS KAHN

**011519 COLLAGE /// artistic conscience**

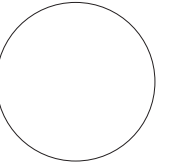
**INTRO + FRAMING.** *Allowing the mind to follow the hand as we press our pens to paper frees us to our artistic consciousness. Each stroke a clue and implication for the next. Each drawing a record.*

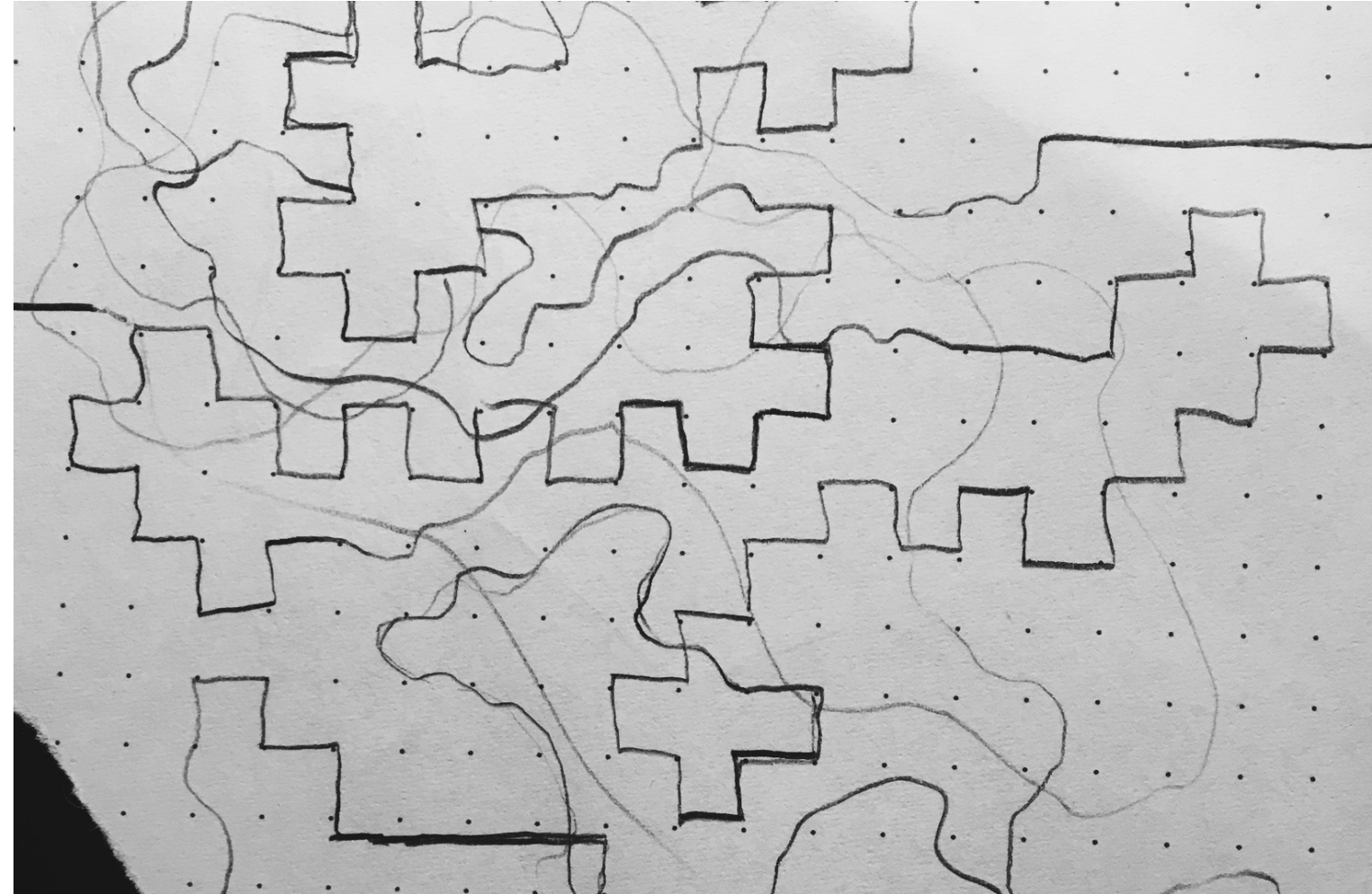
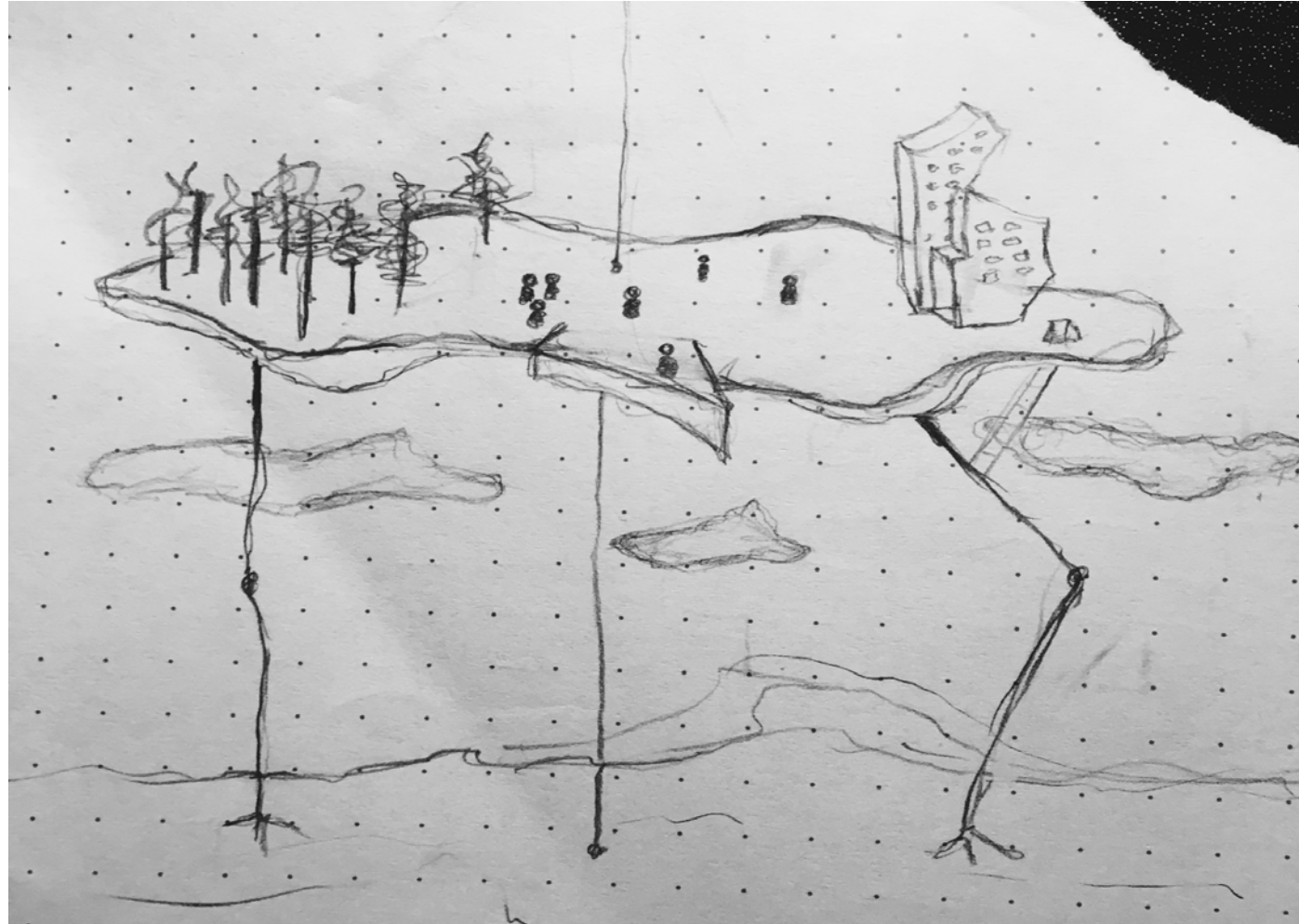
**LECTURE SYNOPSIS.** *entered. registered. inscribed. Our sketches allow for images to root within permitting a unique growth of fragmented collections that reflect a unique perception. An honest sketch presents a sense of vulnerability as it is a document of your consciousness. A consciousness that we fail to perfect despite our desperate efforts. **Through the vessel of the hand, we uncage this conscious letting it run wild through our sketchbooks, stampeding, creating the artistic consciousness we will always be striving to fully release and understand. A rather tedious process that seems to torture us all.***

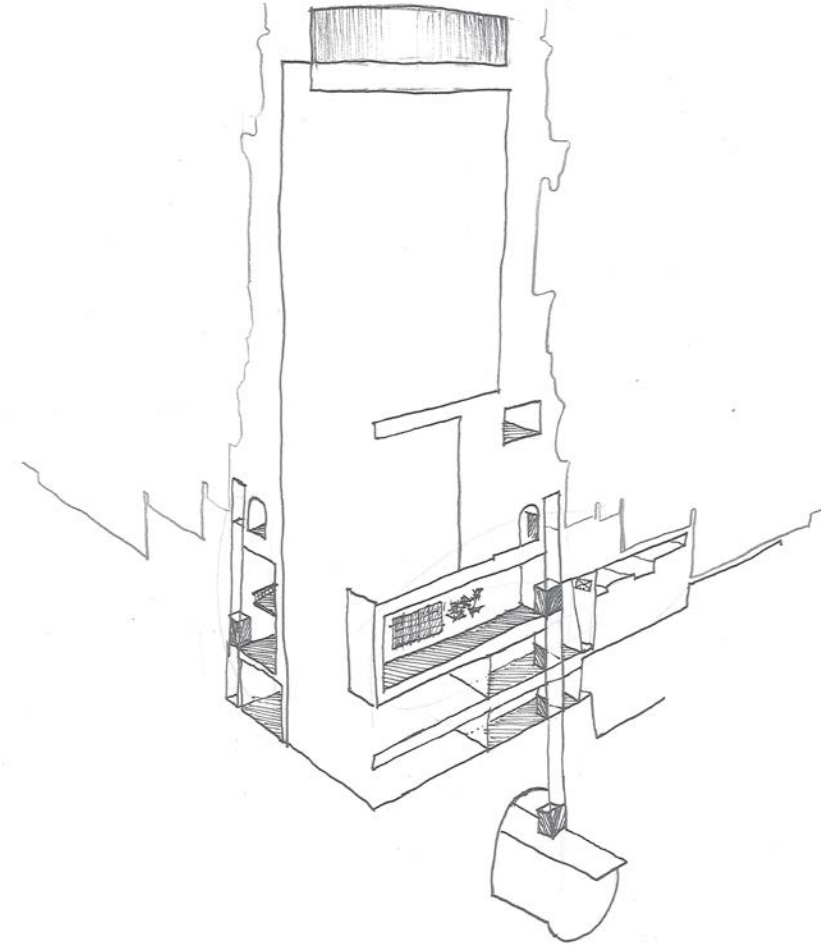
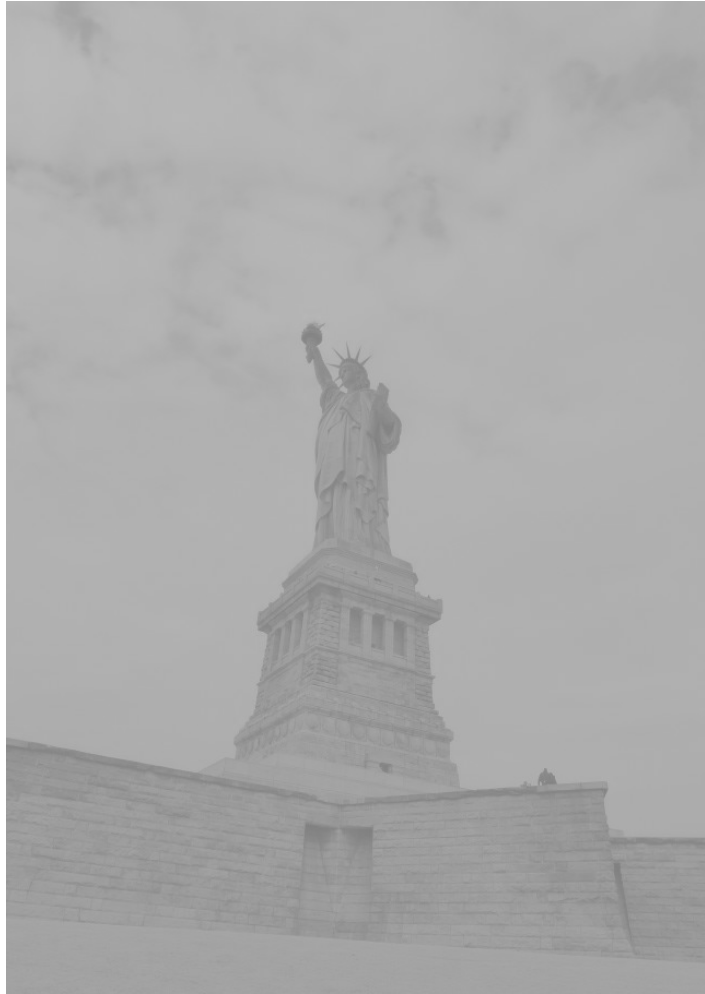
**EXERCISE SYNOPSIS.** *A house with legs. Behind my closed eyes, I start to imagine a figure only the mind of Dali could create with obscure colors and scale. I now reflect to discover this is the action of digesting art through personal interpretation and interaction. The infinite mediums of art constantly crawl into our minds and manifest themselves to be regurgitated with our own artistic consciousness*

*coursing through it. The conscious is a living creature that is often chained by the distance between the mind and the hand. The blind drawing allowed for a release of the conscious onto a visible medium. **READING SYNOPSIS.** "Great guy. The only thing is that he should write more." We are all borrowers of our surroundings, we take what we interpret but our translation is often lost. Translation allows for the digestion of a concept that walks us through an understanding that is personal. A translation of our personal language that has been developed and developing the continuation of our existence. **The collage of our mind produces an equation to understanding something for ourselves that is so unique it must be understood through understanding and creating words and drawings that create the algorithm of consciousness. The art of consciousness layers upon itself through self-exploration and is forever living within.***

**CONCLUSION + REFLECTION.** *Allow. A word I found myself wanting to use each sentence. Allow for yourself to understand. Allow for art to meet all corners of yourself. Do not allow artistic expression to be bound to its elementary context, let it live in your writing and productions for we are producing ourselves throughout life.*







021219 ARTISTIC CONSCIENCE /// automatic writing

**INTRO + FRAMING.** "If you aren't drawing you aren't seeing." -Michael Graves

**The role of the sketch is insurmountable in both one's memory of the characteristics of a location in addition to an individual's unique experience of that place.**

**LECTURE SYNOPSIS.** From the explorations and innovations of John Stone to Carl Schinkel to Louis Kahn to Le Corbusier, the conceptual shift to the mindset of "look, observe, discover." Can be seen in clear.

**Looking as influential figures through the ages can reveal much about the origination of the practices which we obsess over in our**

**"modern" lives.** The spotlight on the vitality of drawing is something clearly illuminated by architect, professor, and innovator, Michael Graves. In his prioritization of drawing, he explored the boundary between the sacred and the profane as well as (more primarily) the art of understanding through creating. He used the signifier as a way to truly investigate the signified- a skill which is far more challenging and valuable than our current technological environment might suggest.

**EXERCISE SYNOPSIS.**

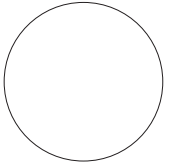
**"Ask yourself"- a wee haiku**

**Eyes off, pencil on**

**Non-visual perception**

**What you really see**

~~Eyes off,~~  
~~NON-VISUAL perception~~  
~~no pencil~~  
What you really see

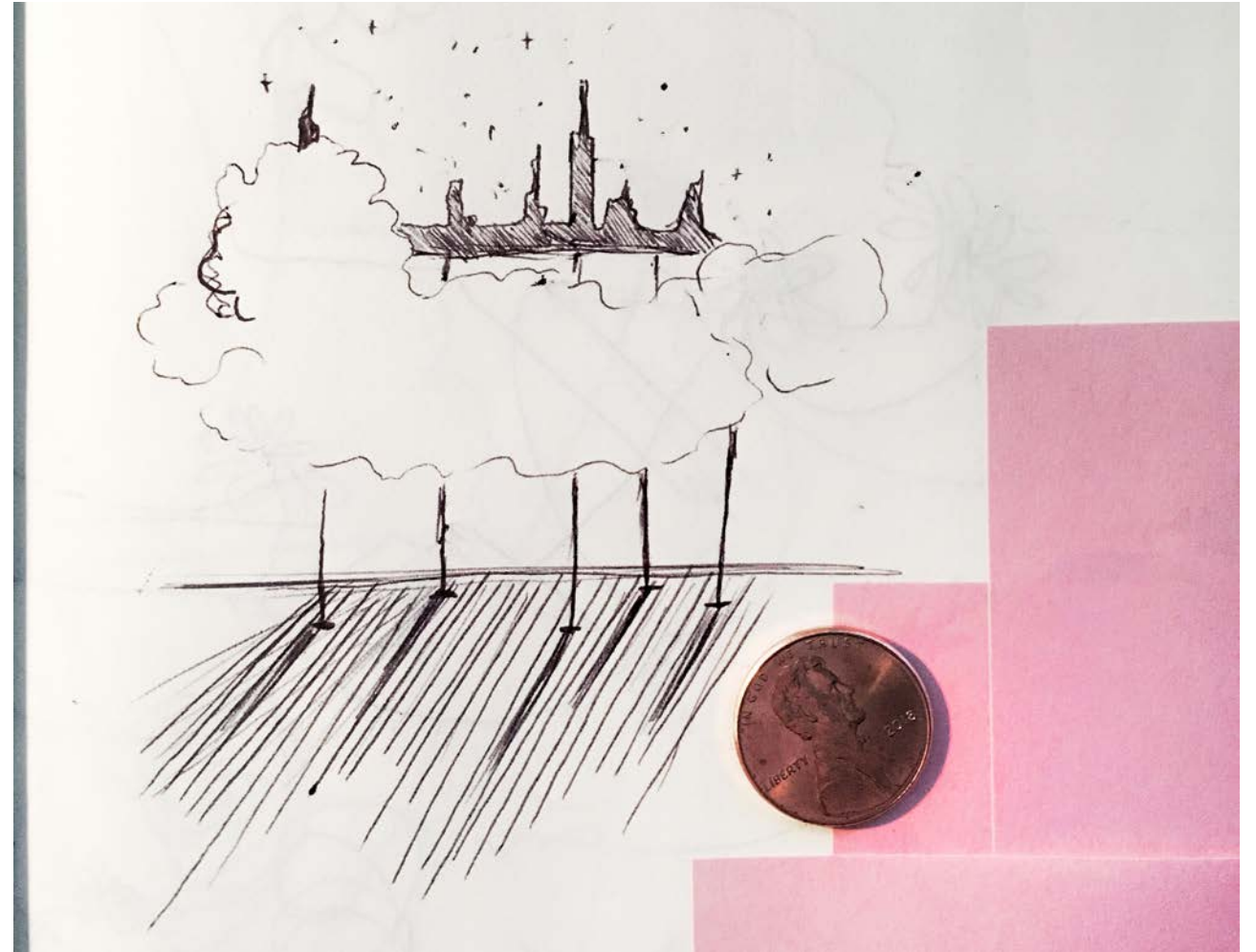
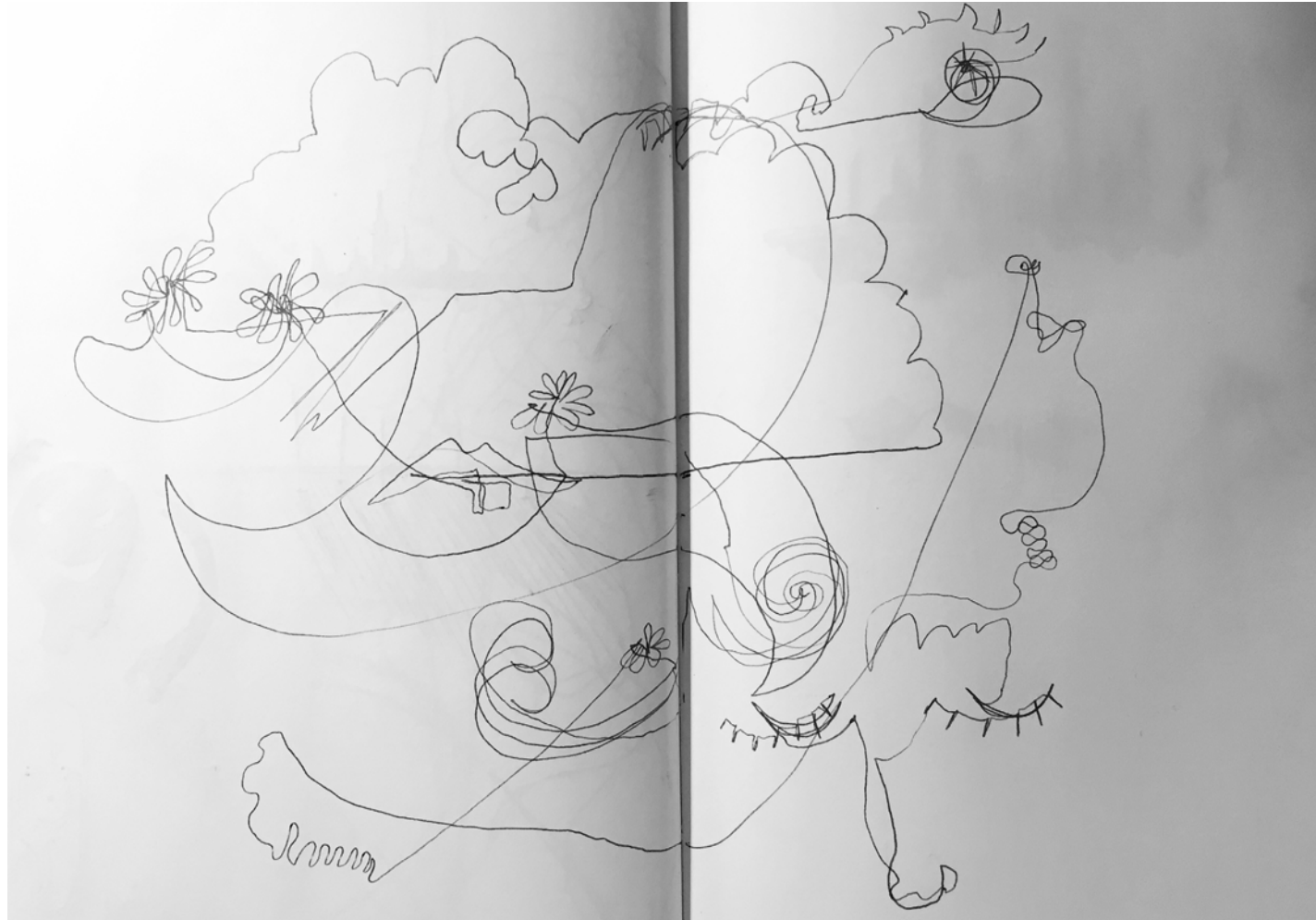


**READING SYNOPSIS.** Michael Graves organizes types of architectural drawings into three sequential steps. 1. The referential sketch: the architects diary; the physical artifact of fragmented exploration and elaboration. 2. The preparatory study: the architect's documentation of inquiry; a manual of foundational themes for structural development. 3. The definitive drawing: an architect's composition; an instrument which offers answers rather than pose questions.

**CONCLUSION + REFLECTION.** **Understanding through drawing not only takes one through an iterative sequential process to structure, but also through a live-time process of development with the addition of each line.** It is a type of inquiry which connects the mind to paper in an incomparable and invaluable way. It a relationship which begs the question: what does one truly see if one isn't drawing?







+

JESSICA /// RICE\_021219.PDF  
BLIND DRAWING TO A STORY. TIMED DRAWING

**011519 COLLAGE /// automatic writing**

**INTRO + FRAMING.** *The connection that an Architect's hand creates with the paper is irreplaceable. It is the process of thought and the direct interpretation of the moment that the person resides in. Drawing itself however can not teach the architect to see. First they must learn to observe, to open their eyes and take in the world around them unbiased of its surroundings.*

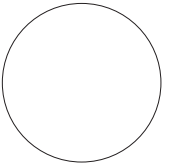
**LECTURE SYNOPSIS.** *An architects journal, absent of lines, absent of margins. An architects eyes, guided to see the absence of definition. The absence of definition can only be gained once one learns to see, to become obsessed with seeing. When seeing an architect must begin to break down the lines that we have been raised to perceive. The architect must learn to not define these structures of lines by the settings they are found within, then may they begin to discover what they have observed.*

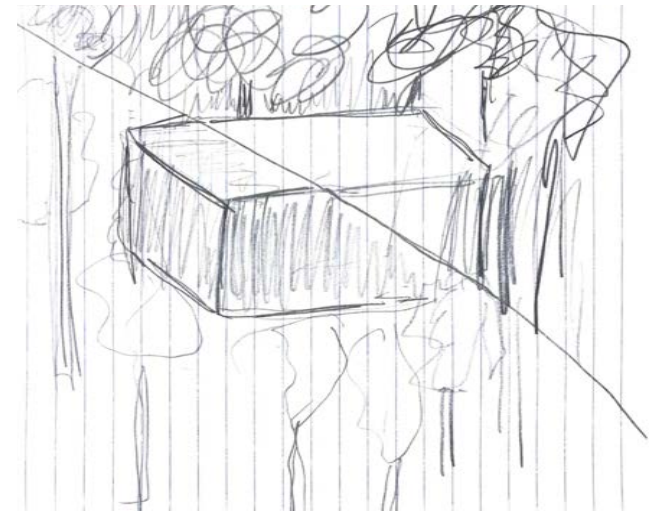
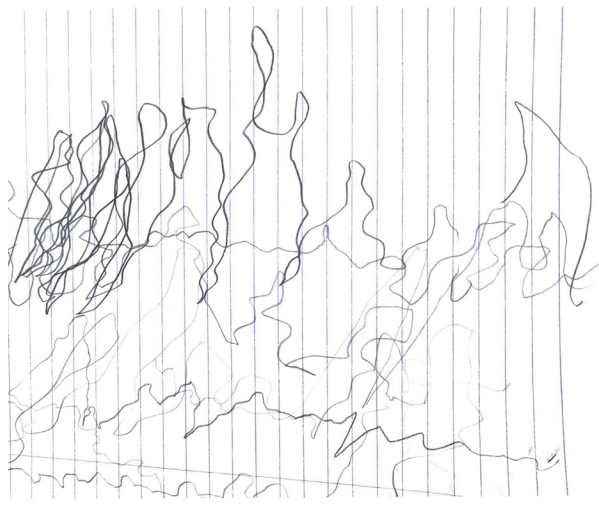
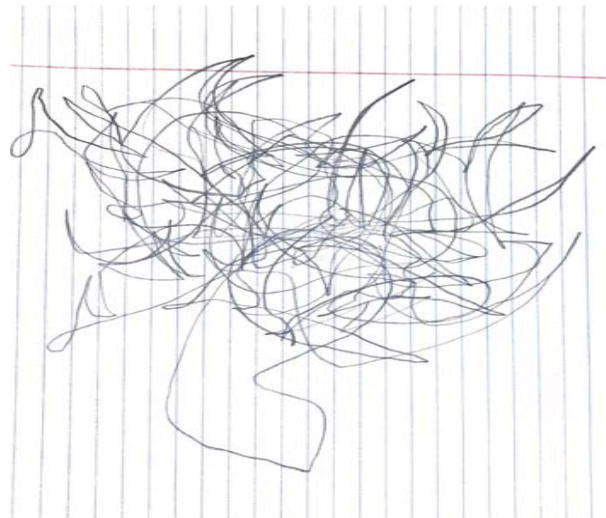
**EXERCISE SYNOPSIS.** *Eyes closed, soft melodies climb slowly as they spindle to a peak. As the piece progresses the harmonies come in like a chorus of summertime cicadas. Gradually guiding the soft*

*staircase of melodies to a more frequent scale climbing up and down, each time closer than the time before. A ballet; two lines dance as if reflected across a vertical plane in motion, slowly dipping down to greet the horizon. One line occasionally breaking the reflection, momentary piercing its latter before being scooped back to reflection.*

**READING SYNOPSIS.** *Necessity for Drawing; Greves: Drawing, as a communication of thought, has lost an element found within drawing as thought itself. Momentary voids trace our perception of the past, in turn creating the element that is lost. By drawing from the moment and not from memory, a drawing becomes a holistic encapsulation of the moment encountered. Baumer lectures; Denair discusses writing in the development artistic conscience.*

**CONCLUSION + REFLECTION.** *An artistic conscience can be filled but can never lay full. The extent of one's artistic development depends on the extent that the individual is willing to lend. Seeing, observing, drafting, reflecting, all forms that cater to individuals obsessed with defining, understanding, composing, and decomposing beauty.*





**011519 COLLAGE /// memories of documentation**

**INTRO + FRAMING.** *To think back in time in a attempt to document what once was may be harder than one might think. To aid this process the act of drawing is essential to remembrance.*

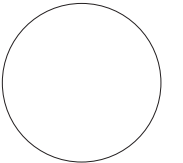
**LECTURE SYNOPSIS.** *As an architect we are always being asked to see the world differently and challenge what we are told. The “necessity for seeing” is more prominent than ever. Our sight is changing. We once saw the world at a second hand glance. This primary form was through drawings, but I argue we now see memory through photography. Documentation of place is so easily accessible with technology that this new way of seeing, orienting, and capturing may be another attempt at understanding and new way of detailing the world, maybe even a new way of sketching. Maybe the word “sketch” is now more than sketching. Memory is engraned by sketch, yes, but there is other media forms helping us remember now than ever.*

**EXERCISE SYNOPSIS.** *The pen hits the page and glides simultaneously with both the conscious and unconscious thought. What to do next. The pen is the direct translation of the mind in this scenerio.*

*Asked to close our eyes, listen, open our eyes and listen, and open our eyes and see, we as a collective became what was infront of us. Surrendered what we knew and directly translated our imagination into a physical reality one could occupy just by looking at our page.*

**READING SYNOPSIS.** *To understand our memories in full succinctness the arguement is made that drawing is necessary to capture the essence of what is being experienced. To draw does allow for an imposed and explicit confirmation of our past experiences and by drawing within different intentions we may allow ourselves to re-see what we once thought in new light.*

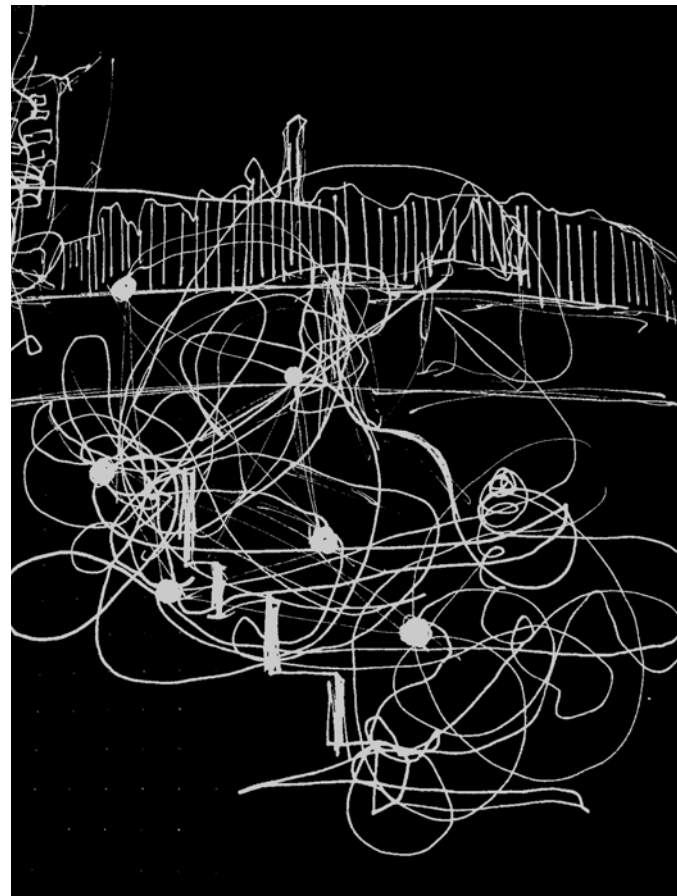
**CONCLUSION + REFLECTION.** *This idea of defining documentation through drawing is provoking...To remember based on the hand gestures one makes. Thought and ink, one in the same. Together this is the artistic conscience playing out.*



a motherly push on the swing



the chemistry of the dancing hands

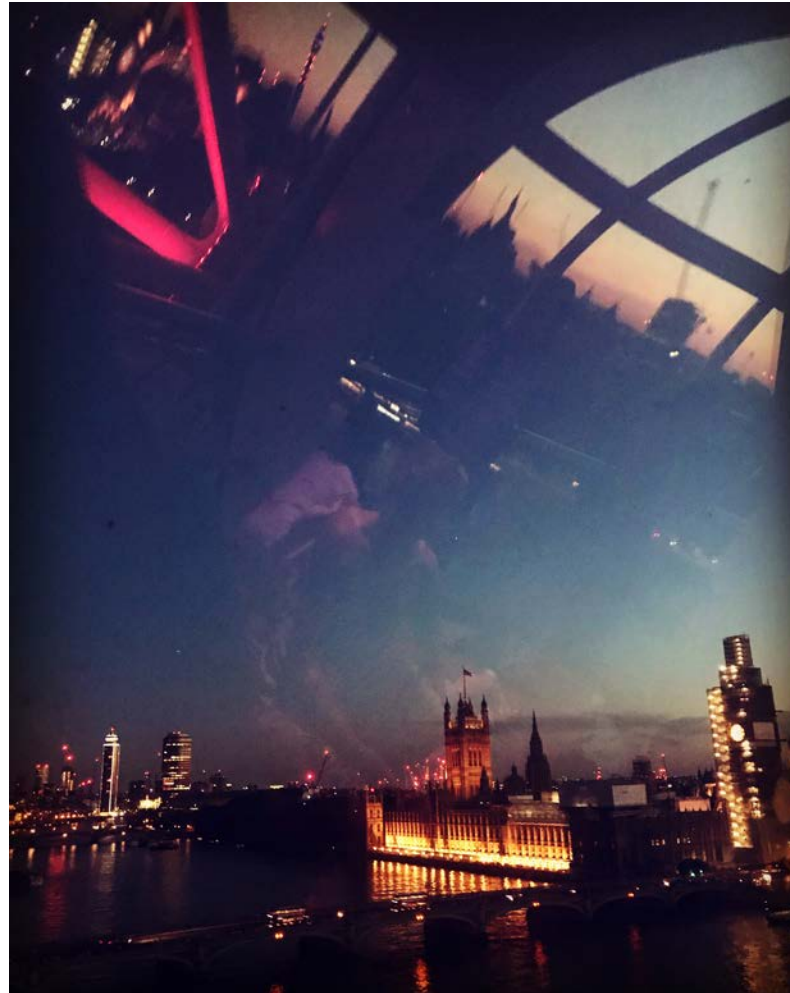


personal recount of lecture



soundscape





+

ROME // SLOW SHUTTER IMAGE[S]  
LONDON // CAPTURING MODERNITY IN REFLECTION

**021219 LECTURE /// artistic consciousness**

**INTRO + FRAMING. An idea, a plan. A thought, a dream. The involuntary presence of continuity rules our senses and becomes our guide to our unconsciousness. To experience the change in perspective, to create physical out of the non-existent, these are the reasons we call ourselves human. Our humanity is the source of our curiosity, our need to experience events.**

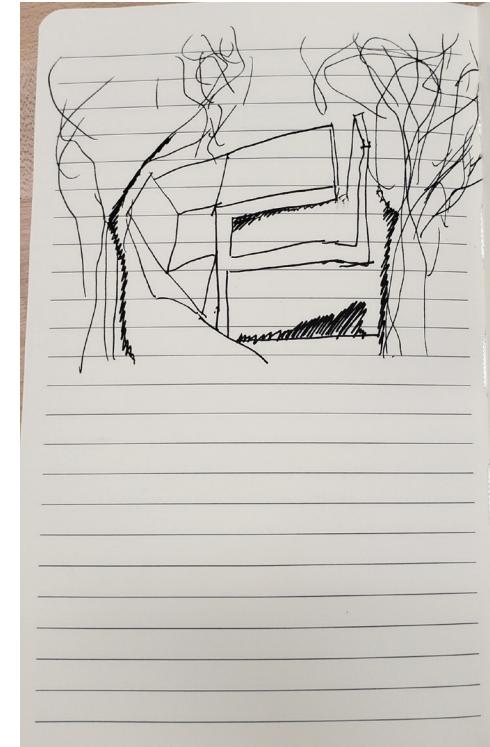
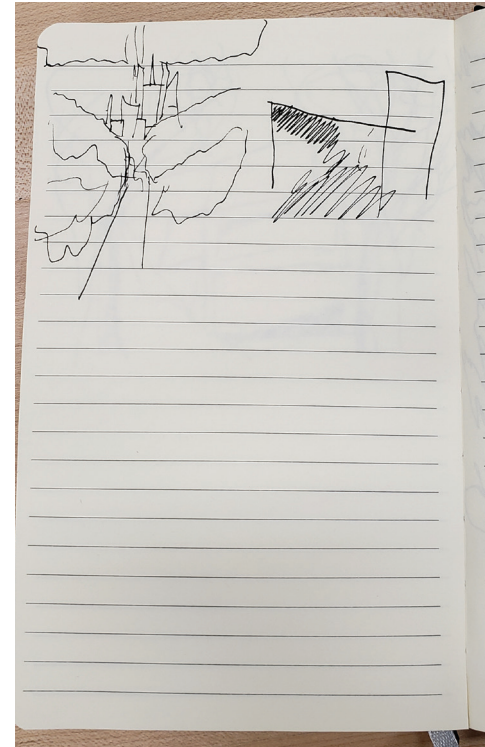
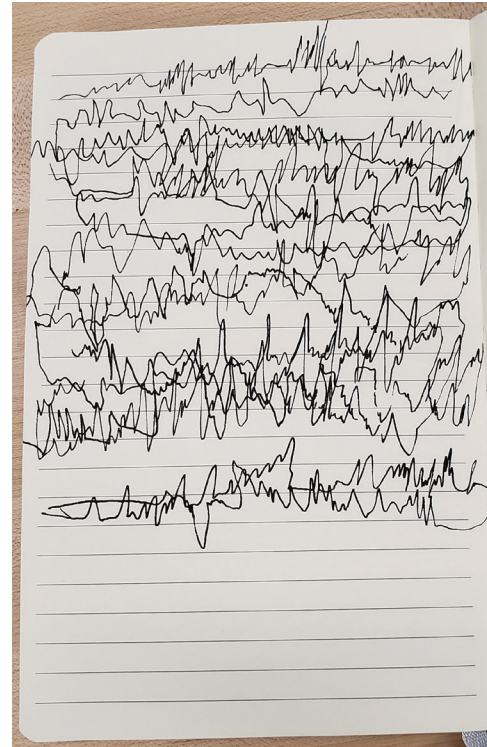
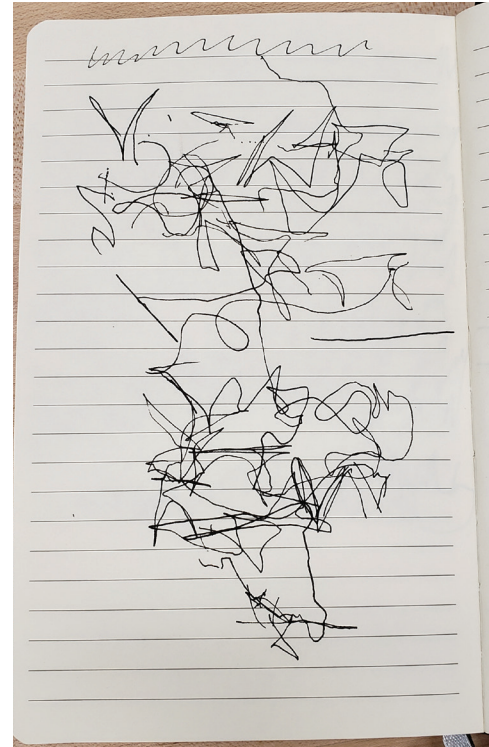
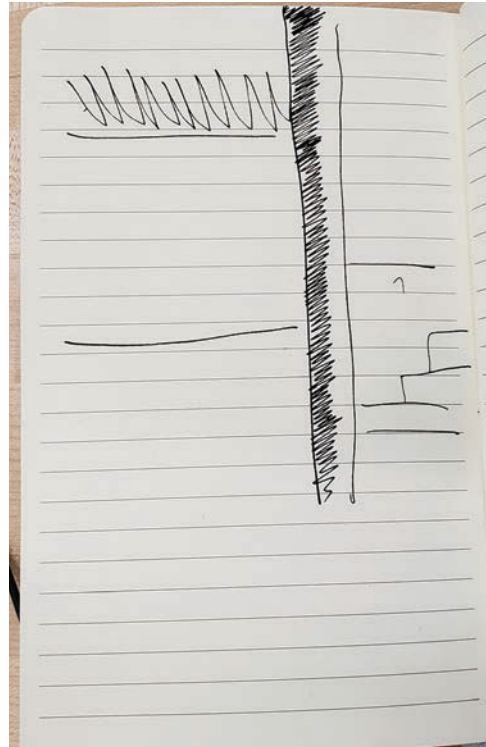
**LECTURE SYNOPSIS. The gift of seeing is crucial for our primal understanding of things, however, this perception that we receive first hand can only be used if we learn to capture and nurture it. To establish a medium in which a visual representation can be delivered, can only be achieved using one's will for change. As we discussed the work of Michael Graves, his artistic persona grew in complexity with every drawing that passed. Progress was being made. Change was being established.**

**EXPERIMENT SYNOPSIS. It is of human nature to be comfortable, to create consistency, to appreciate symmetry. These aspirations were set on pause as we were forced to set our sight aside to use a different medium to tell our narrative. With sketches and scribbles we identified rhythm, light, contrast, melody, emotion. To allow our consciousness to relax, our body took control. Lines, loops and shapes placed a new meaning to our understanding of artistic expression.**

**READING SYNOPSIS. The act of representation begins with a personal influence carried on by graphite. A motive follows. The ideal of intention, purpose, persuades the human mind to evade feeling aimless. Encouragement from future audiences gives the illustrator reason to become technical, detailed, one might say secular. An architect would not call himself an artist, a writer, but can't an architect write? Architects write all the time. Not with graphite on paper, but with thoughts on minds. They create a new medium for writing by speaking and delivering text in the form of emotion and persuasion.**

**CONCLUSION + REFLECTION. The correlation between sight and consciousness brings our humanity alive. Artistic expression through new mediums have life themselves. The journey that the illustrator goes upon effects the way they visually represent their perspective. The emotion, the connection to their own work is effectively delivered.**









EVENT // ST. ELISABETH KIRCHE // BERLIN  
EVENT // BIKE RIDE // ATHENS



**021219 COLLAGE /// artistic conscience**

**I don't know many bilingual people. I took required language classes in high school, and I didn't learn a lot, but what I do remember is noticing the way one language was always the derivative of another. You could call this derivation, "inspiration." And if anyone can find inspiration from something, and create what we call "art"; then isn't art a universal language? Our vocabulary built from our observations and memories, from our sketches and environments, from our artistic conscience?**

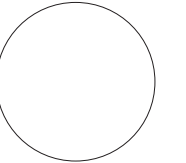
**People wander from goal to goal, letting their decisions guide them along their unconsciously predetermined path. They call themselves engineers and scientists after they receive a reward or degree, but when do we call ourselves architects. Is it when we receive our license? When we design our first structure? We study architects like Michael Graves, and we hear stories of when they became architects, but while we may strive to be them and we use their past as inspiration, the best we can do is use that inspiration to build our own artistic conscience and find out what it is that makes us architects.**

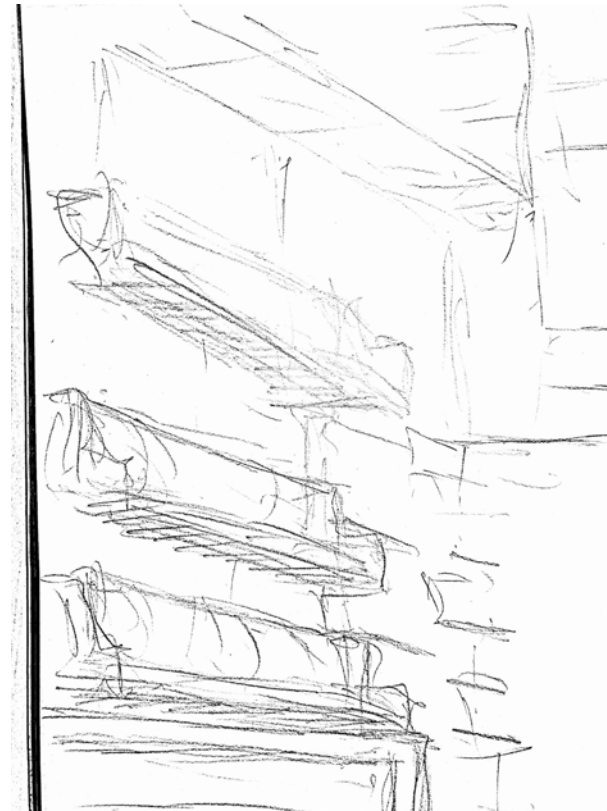
**There is a lack of awareness to one's artistic conscience. Maybe we should be calling it "artistic unconscience". I for one have yet to fill a single sketchbook in my life, and while I find this disappointing in**

**a way, I realize that all the while I have been building my vocabulary with every stroke my pencil makes on paper. Filling a page doesn't mean anything, but the space it provides and what you choose to occupy that with is what adds a new word to the dictionary.**

**While art is a universal language, we all have our own vocabulary, our own artistic conscience. We may pause at our work, either satisfied or lost, but finished nonetheless, while on the other hand, because of vocabulary, someone else sees it unfinished. I remember playing a game just as Graves did, but with my childhood friend. We were still young, bored in the dreaded red velvet lined church pews of every Sunday. After being repeatedly shushed by our parents, we would steal one of the donation envelopes and pencils, and carry out our imagination's destruction of each other's stick figures. The last song would play, though, and our war would end, but only for us, as whoever picked it up next could create the next method of destruction.**

**I used to want to change my story. I had made myself forget about that church pew years ago. But while it's been but a semester and a half, I realize I can admire people, I can be inspired by them, and I can be finished when others think I am not, but everything I do is because of the artistic conscience I have created for myself.**





**011519 COLLAGE /// Confidence through Art**

**INTRO + FRAMING. :** **What exactly is the difference between seeing and observing? Why do most people only see, but not truly observe? How can I train myself to observe rather than only see? Does this even make any sense to anyone? The only way I could respond to this question is: to ask.**

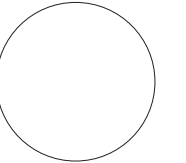
**LECTURE SYNOPSIS. :** **We must ask to develop a thorough understanding of "what is." What is so special about the way the artist designed that tree? What is his or her thought process that led to the creation of such a masterpiece? Questions lead to Understanding which results in Confidence. The best minds did not sit behind a desk moping that they did not comprehend a matter or subject. They left the stuffy studios clogged with dead-end thoughts and wondered into the abyss that cradled the needed knowledge. All people want to improve on something, but the only way to advance is to go out, observe, question, and research. Then, and only then will seeing truly become observing.**

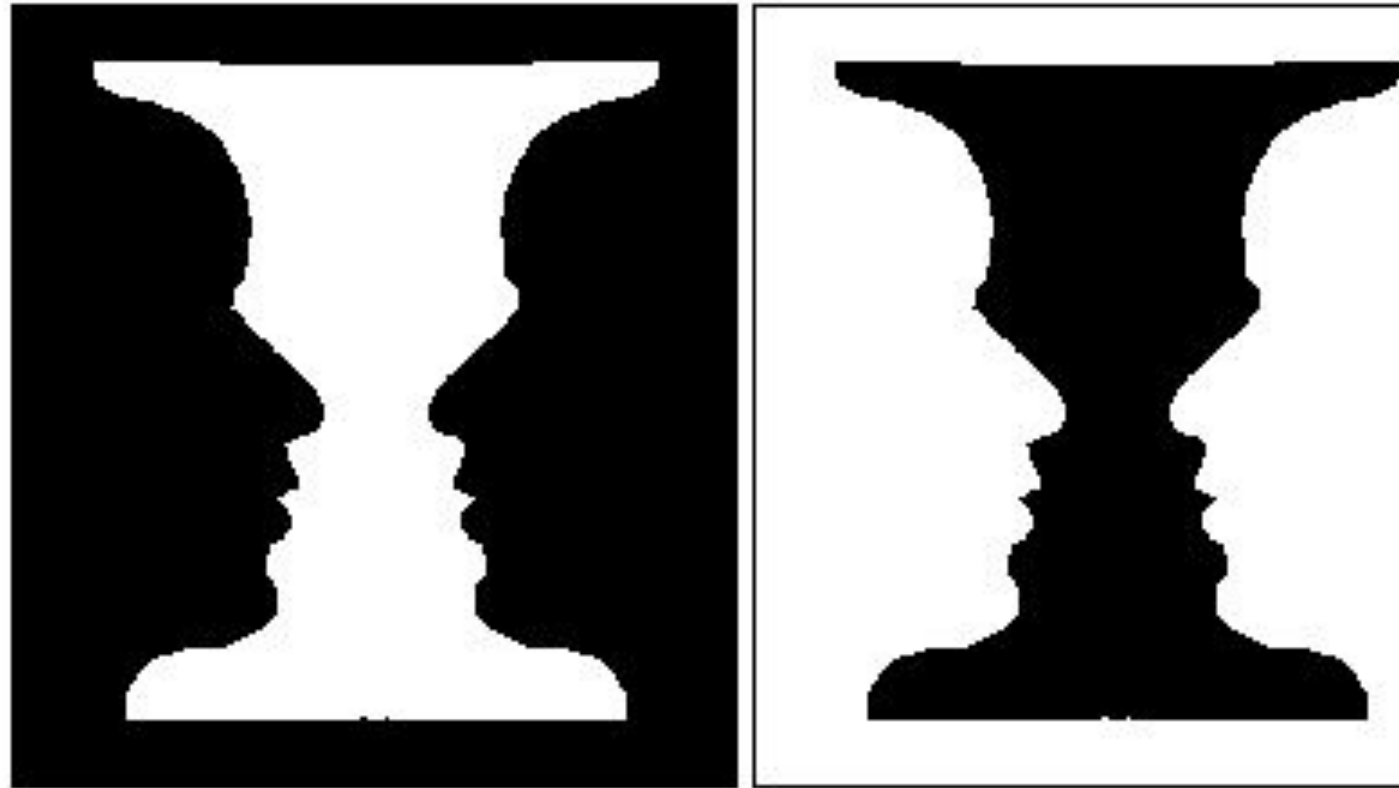
**EXERCISE SYNOPSIS. Artwork, apart from a mathematical problem,**

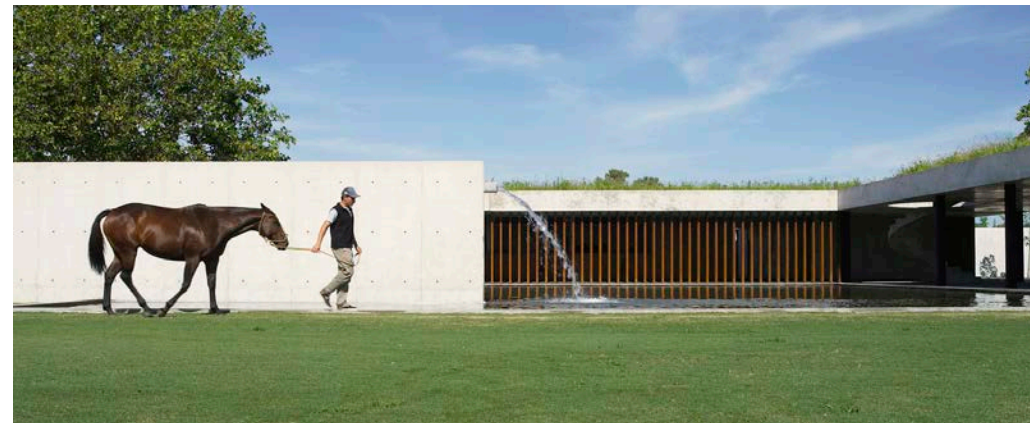
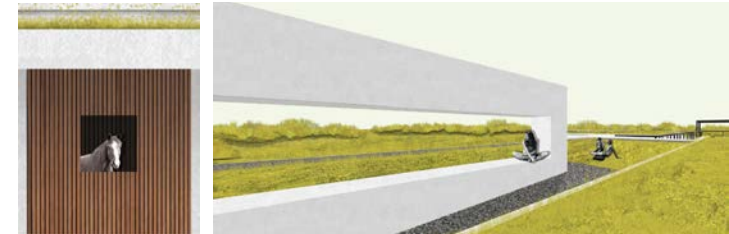
**is far more challenging to be confident about. It is easy to claim that two plus two equals four, but difficult to be confident that the painted lines one outlined are the whiskers on a cat's face. Artistic confidence is about believing that there is no bad work. Even though the square you just drew looks like a deformed circle, as long as you believe it to be on purpose your work cannot be "bad." Overall, one should not be scared to present an idea. She should be "happy" to claim to others that her work is not what others think it to be.**

**READING SYNOPSIS. No two people will view something in the same way. Similar to the test involving a black blob and negative space, every individual will see something different in the given shape. It has to do with how we are brought up. Different sights and experience can create different images in the mind which causes for a number of imaginations. This can then result in fifty million iterations of the same picture of a tree.**

**CONCLUSION + REFLECTION. We should not be ashamed of what we create. All people think differently and can come up with new creations of the same thing. It is a matter of being confident in what you create.**







SAN CRISTOBAL STABLES // LUIS BARRAGON  
FIGUERAS POLO STABLES // ESTUDIO RAMOS  
WILDWOOD FARMS VETERINARY FACILITY // PRUETT SMITH + BETH BRACKIN [SPRING 2018]

**021219 /// WEEK 05**

***With a pencil and a piece of paper, you are suddenly fluent in every language known to man. Sometimes, communicating through the very tips of your fingers might just be enough. Growing up, we are told to think before we speak, not before we draw. Therefore, the mere encounter of lead and a prickling surface holds the power to control our thoughts, before we fathom to do so; this unconscious thread of acts, is in fact, what ignites our artistic conscience.***

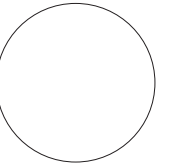
***Nature once inspired man. Man then, began to do the same. To be able to grasp your surroundings and envelop what you seek onto a field of infinite possibilities, is one that allows your mind to take control. By doing so, one may be intrigued in discovering a truth. The truth of art? Maybe that of expression? Abstraction? Modernism? You can travel to Rome and back to later find out that the truth has always been held right between your fingertips, literally: the sole embodiment of your own capabilities is where it has always been.***

***Tingling nerves, heartbeats, faster, faster, slow down. Goosebumps, sweat, tears, relax. The human body versus stimuli: a mindboggling***

***concept. The very idea of an unconscious act is one only the mind can control. As our hands met the blank surfaces: bodies detached, minds controlled. Immersed into the artwork presented, our very intellect reacted accordingly; traveling across the page, pausing, resuming and repeat; channelling our innermost, unattainable perceptions.***

***Words and graphics: two forms of art similarly dissimilar. Analogous in what they provide; whether it is a description or a feeling. Contrasting in how they provide it. While words are thought of, written, and set in stone, graphics visually represent the thought process in itself; in its own speculative nature. So, It is drawings that speak for the speechless as much as it is for words that connect the dots.***

***As evolving pieces of artwork, we continue to do the same with what we find around us. In a continuous loop, the manifestation of all our senses come to create unprecedented individuality. Each and every being acquires a built unconscious entrenched deep within; one that slowly uncovers as we learn to look, observe and endlessly discover.***







+