
TOPICS: DESIGNING DRAWING MACHINES in Spring 2019 (AR3091)

Course Code	AR3091	Professor(s)	Stéphane Treilhou
Prerequisites	None	Office Number	06 89 62 54 36
Class Schedule	T: 13:45-16:40 in C-501	Office Hours	
Credits	4	Email	streilhou@aup.edu
Semester	Spring 2019	Office Tel. Ext.	

Course Description

“Drawing what we see!” This expression might appear obvious but it is, in fact, very vague. It's easy, indeed, to define what “drawing” is by the technical processes it needs (pencil or stylus, track, support...). We have more difficulty to define “what we see” : is it the thing we perceive or the thing we understand or that we can conceptualize or we can feel?

In answer to these questions, since the Renaissance, Western art has focused on what is perceived: I draw what reaches my eyes from the seen form. Leon Battista Alberti gave a very technical description of representation and Albert Dürer's machine can be seen as a practical answer to this definition. During the five following centuries, artists and craftsmen did not stop imagining and creating tools and machines that enabled to record images more precisely. By creating photography, Nicéphore Niépce was just following this logical process. His invention was so perfect that it definitively stopped this vocation in Western art.

The goal of this class is, in a part, to re-create these kinds of historical drawing machines and understand their use and their influence on art.

Another part will encourage students to create and design other types of drawing machines for other visions of the world.

This class will give the opportunity to approach design methodology, from the definition of a problematic to the conception and the realization of objects.

For this course the semester will be divided into two distinct parts. In the first section, students will be able to re-build historical drawing machines: the camera lucida with a concave mirror and with a refracting glass, the pantograph, the camera obscura, the black mirror. With each new machine, students will learn the basic principle of mechanics and physics they need. They will be able to apply them by building their own drawing machines and they will be asked to use them and compare the result with historical pieces of art.

The second part of the course will be more creative. Each student will have to design his own drawing machine according to the meaning he/she gives to “vision”. He/she will have to define

precisely the problematic that the machine will answer. He/she will have to design this machine in the limits of his/her practical and technical resources.

At the end of the semester, this project will be the focus of an exhibition, showing both the machines and the drawings they can produce.

Course Learning Outcomes

General Education

This course can be used to fulfill the requirement and as such has the following learning outcomes:

The value of self-discipline and regular working habits.

Course Outline

Class work and homework are the main components of progression in this course. The grade achieved will reflect the mastering and understanding of the techniques and concepts introduced, and in the quality of the student's involvement in the classroom and the quality of work done outside of class. There must be a demonstration of responsibility toward attendance, punctuality and seriousness of effort. Students are expected to be set up and ready to work at the beginning of each class. Assigned homework is to be presented on time and in a state of completion.

Please note that the program may change depending on the progression of the class.

January

Week I – 21st – 25th

Tuesday 22nd - Session II

TOPICS Reproduce the world 1 : A.Dürer's perspective machine I/II

Using a frame for drawing, first technique.

January 27th – last day to drop/add courses online

January/February

Week II – 28th – 1st

Tuesday 29th - Session II

TOPICS Reproduce the world 2 : A.Dürer's perspective machine II/II

Using a frame for drawing, second technique.

February

Week III - 4th – 8th

Tuesday 5th - Session II

TOPICS Reproduce the world 3 : Using and making a prism for drawing.

Week IV - 11th – 15th

Tuesday 12th - Session II

TOPICS Reproduce the world 4 : The pantograph : construction and using.

Week V - 18th - 22th

Tuesday 19th - Session II

TOPICS Reproduce the world 5 : Using the concave mirror to project images

February/March

Week VI - 25th – 1st

Tuesday 26th - Session II

TOPICS Faculty retreat, no classes

March 4th – 15th, March, Spring break, no classes

Week VIII –11th - 15th

Tuesday 12th - Session II – no classes

Week IX - 18th -22nd

March 20th Mid-semester grades due

Tuesday 19th - Session II

TOPICS Reproduce the world 6 : Making a camera obscura. I/III

Week X - 25th – 29th

Tuesday 26th - Session II

TOPICS Reproduce the world 7 : Making a camera obscura. II/III

April

Week XI – 1st -5th

Tuesday 2nd - Session II

TOPICS Reproduce the world 8 : Making a camera obscura. Another kind of camera. III/III

Week XII – 8th – 12th

Tuesday 9th - Session II

TOPICS A machine to draw with sand. Conception.

Week XIII – 15th – 19th

Tuesday 16th - Session II

TOPICS A machine to draw with sand. Performance.

Week XIV – 22nd – 26th

April 22nd, Easter Monday, no classes

Tuesday 23rd - Session II

TOPICS Drawing machine : concept

April/May

Week XV – 29th – 3rd

Tuesday 30th - Session II

TOPICS Drawing machine : construction

May

Week XVI – 6th – 10th

Tuesday 7th - Session I

TOPICS Drawing machine : performance

May 1st, Holiday, no classes

May 8th, last day of classes,

May 9th - 12th, reading days

May 14th , 12:30 PM, Final Exam

The organization and contents of the program may evolve or be modified during the semester.

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

There will be a portfolio review at mid-semester and at the end of the semester which will determine the final grade. Work done outside of class is a very important component in the final grade. Individual works are not graded in order to give the student the freedom to progress, take risks, and make mistakes. But the overall performance, the amount of work, organisation and presentation of the portfolio, and the sketchbooks along with the portfolios do determine the grade.

'F' indicates unsatisfactory work, 'D' is below average, 'C' is given when a student does only the minimum amount of what is required, 'B' is doing more than the minimum and above average quality. An 'A' represents exceptional work.

Other
