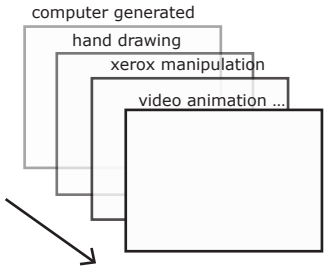
drawing techniques

Drawing is so often used as a 'communications tool' that its use in the 'meditative' project of *analepsis* (restoration/recovery) is easily forgotten. *Analepsis* is the active component of *anamensis* (Platonic memory) which is 'constructive memory', the beneficial counterpart of the well-known psychological phenomenon of false memory. Used by mnenonic mystics in the 16c., constructive memory adapted visualization procedures to recover images 'as if' they were discovered within an archaeological sequence of the past. Similar to the common phenomenon of *déjà vu*, this form of the imagination worked in reverse, using the rhetorical figure, the anacoluthon, and anamorphosis to produce a condition of the future in the past (a retro application of the future anterior tense). Use of drawing as speculation can reproduce some aspects of analepsis useful in the design process.



1. the medium: the Dada rule of threes

To begin with, it is necessary to create drawings that are ultimately the result of three stages of transformation. This is an application of the well-known Dada adage, 'Take something, do something to it, then do something to it again'. The drawing media is not allowed to form a permanently neutral relationship to the marks made on it, and the status of the marks is not to go unchallenged. This ideal can be condensed into a short and easy-to-follow rule. Each drawing should display the result of three processes, which can involve such processes as reproduction, computer graphics, weathering, xerox manipulation, re-packaging (exposure, mailing, projection, etc.) — to name a few. The rule of threes insures that layering begins with the first drawing explorations, and that the option of opening up the drawing project remains with each new stage of development. No medium is forbidden, but final results printed from computer files must adequately retain the evidence of the three layers.

2. the ruffled edge

The first technique of analeptic drawing involves creating an edge through hatching, using short strokes of varying line weight, darkness, length, and spacing. This adds texture to the horizon and prevents continuous profile lines that prematurely objectify elements in the drawing field. Sequences of hatchings can be uniform or vary continuously, but the most useful effects come about by creating edges out of the terminal points of the hatching lines, so that the sequence works as an edge.

3. the seismic line

To keep any continuous line from settling into a single layer within or on the medium, vary the thickness and line weight and interrupt its continuity, as if the 'progress' of the line's construction could be re-traced and followed as a temporal indicator of some variable force (hence 'seismic').

4. the disappearing line

Whenever possible, 'erase' a line by shading in a 'wash' that makes the line the edge of the patch. Reversing the side of the shading can create folds in the space of the drawing and prevent premature visual closure. The effect of the wash is to convert the line from a mark floating above the drawing medium to a plane within the medium, and to retroactively convert the medium to a thin space of tightly laminated planes.

3. billiards

At several stages in the drawing process, use the entire page, moving the hand rapidly from one side to another, adding marks quickly and moving on. This will help you discover the prismatic structure of the scene, or impose one that imposes a more self-conscious role for the point of view.