

## The Intimate Archive

### Sites of representation and embodiment in a reading of Drawing Matter

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In the essay “Drawings as Loci for Thought,” Marco Frascari discusses drawing as an embodied operation,<sup>1</sup> that takes place at the intersection of multiple “perceptions, appreciations and actions.” Drawing, he suggests, expands from the physical to the conceptual and from the two-dimensional surface to three-dimensional spatialities.<sup>2</sup> Drawing from Frascari’s discourse, in conjunction with an earlier investigation on the “situation of drawing,”<sup>3</sup> this chapter proposes and examines how these qualities of the drawn are inherited into the drawing archive from the cultural form of its content. Similarly to drawing, the archive will be proposed here as a cumulative and representational condition; as a site of knowledge that is multiplied and expanded through the representational fields that it contains and the modes of inhabitation that it enables.

Frascari’s elaboration of the drawing as a space *for* and *of* thinking highlights two aspects of drawing’s instrumentality as a thinking tool. On the one hand, the concept of material locality emerges in the engagement with the surface (from Medieval tracing floors to paper drawings).<sup>4</sup> On the other, a performative element of participation emerges in Frascari’s discourse in the concept of the *habitus*,<sup>5</sup> whose ‘architectural’ origins he traces back to the work of Erwin Panofsky.<sup>6</sup> This chapter expands on these two axes regarding the *modus operandi* of the drawing archive by discussing an inquiry into the Superstudio holdings at the Drawing Matter collection in Somerset.<sup>7</sup> As a critical site for the generation of historical discourse, the drawing archive offers a unique setting for the understanding of architectural space and drawing practice as a continuum. The intimate setting of Drawing Matter, the interiority of its architectural fabric and the response to content that this sets out across a range of representational sites and situations, illustrates a merging of drawn and built space that is specific to the drawing archive.

This text reflects on an excursion into the Drawing Matter archive by examining the *sites*, the material, and conceptual frameworks that compose the situation of the contents. Drawing can be understood as a situated spatial practice that emerges at the crossover of linguistic and spatial modes of subjectivity that are embodied.<sup>8</sup> This practice is based on drawing’s notational and projective performativity, in the ways that drawing operates at the crossover of two interrelating modes of embodiment: a physical one, relying on the material articulation of the drawing as artifact and a mental process of embodied cognition involved in reading the drawing as a projected spatiality.<sup>9</sup> In Frascari’s words, the interpretation of the drawing “continues even after the pen has been put down with the work of the reader picking up where the drawing stopped.”<sup>10</sup> Of course, as Frascari also points out, the analogy between drawing and text does not provide drawing with full legibility or clarity.<sup>11</sup> Rather, it reveals the complex levels of participation and

interpretation involved in the productivity of drawing, which relies on acts of *writing* but also *reading* and *enunciating*. The modalities of reading architectural drawing affords the experience of the drawing archive as a site of knowledge production rely on the systematic order of classification, individual desire, and intuition. Drawing relies on both a collective culture based on common conventions and individualized appropriations of its abstraction. This synergy is enacted and enabled within the drawing archive across distinct representational infrastructures that form material and subjective situations, challenging the dichotomy between the immediacy of experience and the mediation of representation.

### **The collector**

Drawing Matter is situated in a hidden valley in Somerset. The archive is hosted in a timber structure that occupies the shell of a former farm store. It hosts materials gathered by collector Niall Hobhouse over approximately twenty years. The role of the collector as an individual force behind the archive is not something new. Jacques Derrida begins *Archive Fever* reminding us of the Greek origins of the archive as the *arkheion* (*αρχεῖον*),<sup>12</sup> the dwelling of the archon, that is, the ruler of the state. However, beyond the domestic context framing Drawing Matter within the former estate of Hadspen House, emerges the discussion of the drawing archive as an earlier expression of the archive in Ancient Greece, namely the practice of the *Mnemonēs* (*μνημονεῖς*). Originally witnesses to important agreements and events, these were not archons in the conventional sense of aristocracy, but civil servants who gradually acquired the role of the archive themselves, tasked with memorizing important facts of civic life.<sup>13</sup> This early archival paradigm draws attention to the embodied qualities of the archival task and the act of collection as mnemonic curation. Hobhouse's intimate relationship with the collection reflects this dimension of the archive. Characteristically, he has stated: "I will know that the collection is finished [...] when one day I open a drawer and see a drawing that I don't recognize."<sup>14</sup> Contrary to architectural fashion, anthropometry is expressed here in a cognitive rather than a formal way that, through the archive, anchors collective memory to the intimate scale of the human as an existential point of reference. This connection highlights the responsibility and the impact of the collector upon the material, revealing their agency on the situation of the archive: the conditions of organization, the selective acquisition, and the modes of retrieval, all inform the reading and interpretation of the work.

This situation is material and materialist, and perhaps more so in the case of the architectural archive than in the case of textual or art collections, due to the particular relationship that architectural representations hold with material culture. However, it is also experiential and conditioned by a distinct passion for the material. Jacques Le Goff points out the role of the *mnemon* in the construction of mythology, beyond civic reality. The *mnemon* would often appear as a servant rather than *archon*, tasked with reminding the hero of their God-sent quest, the forgetting of which would have fatal consequences.<sup>15</sup> Walter Benjamin similarly refers to the collector as a character driven by "dangerous though domesticated passions,"<sup>16</sup> motivated by the allure of the material and a creative desire to fulfill the narrative – in Benjamin's words, the "fate" – that the objects construct.<sup>17</sup>

In 1954 Andre Malraux, a French contemporary 'archon': politician, writer, and publisher, was photographed in his living room surrounded by the loose pages of *Bas-reliefs of Sacred Caves*, the second volume of *The Imaginary*

*Museum of World Sculpture*.<sup>18</sup> Considered by many as the first art book, this volume gathered and curated not drawings but photographic reproductions of sculptures, drawing from an archival project Malraux had been developing since 1947. Proposing a “museum without walls,” the three volumes emphasized at once the liberation of the works from their strict localities and the spatial quality of the visual material. At the same time, however, they revealed their situation under the collector’s gaze as a reading subject. The specific photograph highlights the agency of the collector/curator of the images upon the archive. The discourse arises in the collection, as a new constellation of works, in the juxtaposition of images and the relations emerging between them. Repositioned by the space of the book – or in this case, the floor – Malraux’s collection of photos challenged conventional art history by bringing together works from varied periods and places. Art critic and theorist Walter Grasskamp uncovers the curated quality of Malraux’s photograph, as a staged *mis-en-scene*, which focuses on the curatorial dimension of collecting, through compiling and organizing the work rather than artistic production.<sup>19</sup> In doing so, he draws attention to this moment as constitutive of the image of the collector as a creative actor. In this personage, we can discern a new form of creative production that expands the value of the original work collected by assembling, combining, and constructing new narratives.

Similarly, Hobhouse’s presence is found in the narratives of acquisition of the drawings and the ways that he, his collaborators, and his commissioning of architecture, to a degree stage the encounter with the material. Unlike Malraux’s visual displacement through the book, Hobhouse and *Drawing Matter* emphasize the close study of drawing as an intimate physical presence, foregrounding drawing itself as a site of labor (executed as well as anticipated).<sup>20</sup> However, just as Malraux, they, too, propose a serendipitous productive approach to a visual matter as a dynamic “unclaimed territory,”<sup>21</sup> which is in the walls of the archive, as in the book on the floor, not conquered but *remade* into a new spatial territory.<sup>22</sup> *Drawing Matter* “begins with drawing itself” as a provocative but malleable *matter*.<sup>23</sup> As Hobhouse suggests, “nothing (is) definitive, nothing triggered by a theory, all exploratory and (...) prompted by the suggestion of what is sitting in front of us.”<sup>24</sup> Indeed, Hobhouse’s knowledge of and attitude towards the subject matter arrives at this pursuit of serendipity and exchange as a response to the less intimate scope of larger institutions,<sup>25</sup> whereby the material is at times liable to mystification.

As political theorist Thomas Osborne writes, no archive (as a more or less intimate institution) is innocent. They are at once “raw” materials and constructed worlds, at once “primary and secondary sources” that archivists and historians inhabit as critical agents and interacting subjects.<sup>26</sup> The “magic encyclopedia”<sup>27</sup> that constructs the archival object is ‘inherited’ from the collector to the researcher, through the filter of its new situation. The function of memory is intrinsically bound to the concept of history, and it is there that the archive and the collector’s responsibility emerges more clearly. As opposed to the grand claims of a thesaurus or an atlas, *Drawing Matter* does not seek to encompass all drawing production, yet still, even in its intimacy, it is capable of informing the collective understanding of the field through the repositioning of its holdings. In this context, the ‘arche’ does not take on the meaning of oversight and control, but of the archive as ‘over-site,’ as a new place from which to inhabit the material.

## The room

In the essay ‘One Place after Another,’ art historian Miwon Kwon proposes a classification of twentieth-century art in terms of site-specificity. According to Kwon, a work of art can be anchored to multiple sites, which are not limited to the physical spaces it occupies but may include institutional frameworks, discourses, communities, etc.<sup>28</sup> She defines three categories of site-specificity: phenomenological, institutional, and discursive.<sup>29</sup> Kwon’s expansion of the site in art raises questions of subjectivity and authorship as the work is defined in a reciprocal exchange with such sites. This notion of site-specificity can be paralleled to the alternative ‘lives’ of the drawing within the archive, which is equally re-sited within narratives of collection and acquisition, internal and external curatorial intentions, and lines of enquiry, no matter how serendipitous they might be.



Fig. 13.1: View of the Drawing Matter archive space showing a variation of the Superstudio pin-up by displayed for the symposium Adventurous Curators (Sophia Banou, 2017).

In Drawing Matter this siting becomes evident in the ways that researchers are allowed and encouraged to engage with the material through a direct appropriation of the architectural space, designed by Hugh Strange Architects.<sup>30</sup> The walls, tables, and floors of the archive are no more isolated *mise-en-scenes*, as in Malraux’s staged photoshoot. Rather, they embody the concept of the archive as a contingent field of knowledge into a tangible spatial situation, echoing

the double nature of drawing as material presence and projected speculation. The combined experience of the room and the drawings outlines a particular kind of augmented representational space that is charged, through the conventions of reading architectural representation, with the experience and situations evoked by physical, conceived, and conceptual spaces beyond them. The physical site and the drawing matter that the archive contains are superimposed atop other sites and situations, from realized architectures to imagined utopias and personal histories. The occupation of the archive's physical space is at once enabled by and enabling of architectural drawing's representational and embodied function. The locus of drawing (and thinking) expands there beyond the page and into the surfaces of the building, whose qualities become instrumental to the reading of the work: on one side the wooden panels armed with a magnetic grid, on the other side a soft quilted surface, allow the spreading out of the work on the tables and walls of the room, setting out a kind of pin-up similar to that of the architectural crit (Fig. 1). There, the immersion of the body within the drawings is manifested clearly. Within the intimate scale of the room, everything is within reach of both eye and hand.

Hobhouse takes advantage of this type of configuration and invites others to do the same, informing Drawing Matter's outputs. Although other exhibitions may have preceded, the first to propose this form of a reading of the material through the occupation of the archive's architectural form as an explicit curatorial proposition was *21 January, In 8.44 / Out 8.16*, held at Princeton in the Spring of 2017. The trust of the endeavor concerning the function of the drawings and their archive is reflected in the literality of the title, which describes the time and duration of Liz Diller and Tina di Carlo's eleven and a half hour "delirious derive," alongside Hobhouse, against the alphabetical classification of the plan chests.<sup>31</sup> Characteristically, the curatorial line proposed "no preconceptions, no rules, and no clear objectives."<sup>32</sup> A later publication by Hobhouse, Stan Allen and Helen Mallinson, for *Architecture Research Quarterly*, was similarly derived from a one-day search for "exemplary plans" guided by "visual rhymes or striking contrasts," between plans in terms of forms and techniques.<sup>33</sup> Most recently, Elizabeth Hatz's exhibition *Line, Light, Locus* at the *16<sup>th</sup> International Architecture Biennale di Venezia*, presented on the walls of the Central Pavilion a constellation of print facsimiles of drawings from the Drawing Matter collection, ArkDes in Stockholm and the architects' private archives.<sup>34</sup> Hatz's display in part recreates the pin-up format bound to the architecture of Drawing Matter, where the pin-up surfaces and the intimate scale of the space, privilege facing the work in a vertical display. However, it takes that a step further through the act of print reproduction, which allows for the manipulation of scale as a means of composition, emphasizing visual hierarchies, and associations across the emerging visual landscape. In this case, the emphasis is perhaps more consciously placed beyond the drawing, on the sensorial synergy of body and mind found in its reading, as the work is displayed across four themes: Ground–Floor, Temple–Shed, Niche–Stoa and Mind–Space. Moving from the visual territory of drawing to the architectural element and finally the mind's conceptual space, the field of drawing that occupies the walls of the room is completed by a large-scale hand drawing by the architect/curator/draftswoman, displayed on a large plinth at the center of the exhibition (Fig. 2).





Fig. 13.2: *Line, Light, Locus*, curated by Elizabeth Hatz at the 16th International Architecture Exhibition of La Biennale di Venezia (2018). © Courtesy of Piquant Media.



Fig. 13.3: *21 January, In 8.44, Out 8.16*, curated by Liz Diller and Tina di Carlo at Princeton (2017) © Drawing Matter Collections.

In these curatorial exercises, the pin-up emerges as a (non)method that almost relinquishes the control of the inquiry to “the drawings themselves.”<sup>35</sup> Diller and Di Carlo speak of being led both “visually and historically,” discovering “patterns, consistencies, juxtapositions, and attributes of drawing,”<sup>36</sup> almost as if these were already there, within the work, waiting to be uncovered (Fig. 3). Similarly, the Venice Biennale curators, Yvonne Farrell and Shelley McNamara, find Hatz’s installation ability to display the diachronic meaning of drawing in its “side-by-side format, forming new and unexpected relationships.”<sup>37</sup> These are set out in the compilation of the display, yet still open to further “scrutinize... see, enjoy” *in situ*.<sup>38</sup> This serendipitous approach to the archive can be paralleled to Michel Foucault’s “diagonal” reading of the French National Library, across subjects and classifications to reframe existing knowledge.<sup>39</sup> Visual and sensorial thinking adds to the particularity of this condition, which as Frascari reminds us,<sup>40</sup> is entailed in the particularities of reading the *drawn*, rather than the *written*.

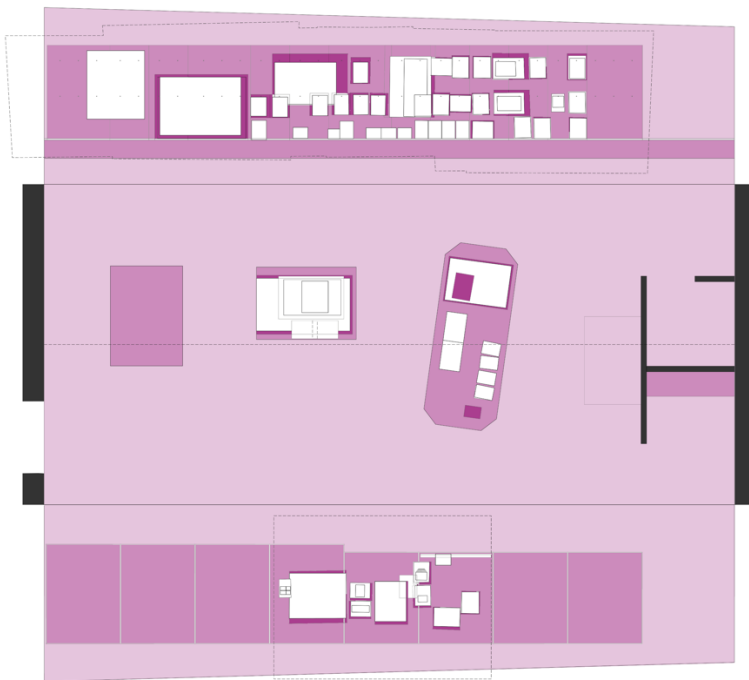


Fig. 13.4 Developed surface drawing of the archive during the Superstudio research, illustrating the distribution of drawings across architectural surfaces (Sophia Banou, 2017-2020).

The archival excursion to Drawing Matter described here focused on the work of Florentine architectural practice Superstudio. The archival research, conducted over the course of two weeks, followed a visit to Adolfo Natalini’s current architectural practice, Natalini Architetti, in suburban Florence for Drawing Matter, as well as earlier brief visits to the archive, which had begun to set out the scope of the project. In part, the research was already informed and motivated, through the archive, by Hobhouse’s asynchronous interest (in the time of acquisition) in the 1972 MoMA exhibition *Italy: The New Domestic Landscape* and the work that related to the Italian avant-garde of the late 1960s. The material made available by Drawing Matter offered fertile ground for the development of an argument concerned with the exchanges between orthographic drawing and perspective projections, in light of the cinematic

and digital cultures of the latter half of the twentieth century. The space invited the experience of the archive by means of the vertical and lateral surfaces; of the walls and tables (Fig. 4). On displaying fragments of the represented spaces these surfaces allowed for wider views across the material, which began to allocate itself, one drawing after another. Presentation drawings, scribbles in scruffy notebooks, perspectives in curated sketchbooks, began to show and ask for the connections to be drawn on this luxurious expansion of their representational planes. They, or rather *we*, did so in part driven by an intuitive reaction to the spaces within and without them. Nevertheless, as tacit as this process was, it derived from the modalities of reading drawing, through an embodied response to spatial representation.

Kwon's notion of site-specificity can allow us to consider the plural and diverse sites of drawing beyond their attachment to a building site, from real and material situations to conceptual and intangible spaces.<sup>41</sup> This multiplicity can expand to curatorial and archival frameworks that rewrite the drawing upon reading. As drawing gathers and creates the condition for this multiplicity of references to come together, the drawing archive similarly emerges as a 'hyper-site' that unfolds a purely architectural thought space,<sup>42</sup> which is not simply imagined but visibly sited and described in its linear structures. This spatialized discourse expands into shared and individual curatorial frameworks through a dynamic spatial play.

## The image

A similar approach to the visual as discourse can be traced back to the format of the visual essay, before Malraux. This appears explicitly in the tradition of the use of collage in the work of Russian avant-garde and the Dada photomontage. However, the archive's agency in the construction of historical discourse can be traced to a long tradition of 'image atlases,' revealing the distinct modes of thinking that the visual offers. Ulrich Keller points out how, between the mid-eighteenth and mid-nineteenth century, the foundations of Art History laid on a tradition of 'picturing practices,' which highlighted the disjunction between two distinct approaches in the formulation of historical narrative: the literary (or ekphrastic) and the pictorial.<sup>43</sup> According to Keller, the emergence of visual representations in art and architectural historiography, through the genre of the image atlas, most notably in works such as Ernst Seeman's *Kunsthistorische Bilderbogen* and Seroux d'Agincourt's *History of Art by its Monuments*, was instrumental in the shift from antiquarian to historical discourse allowing the understanding of the work to escape privileged spatial narratives.<sup>44</sup> The use of visual material, firstly in the form of engravings (as in Seeman and d'Agincourt's works), emerging from the itinerant practice of the *grand tour* as a research methodology demonstrates the clash between two distinct forms of collecting and, by extent, the different modalities of interpretation that these allow. On the one hand, stand the arrangements of physical collections such as the sculptural works of the *Cortile del Belvedere* at the Vatican, informing works of historiography through their sheer curatorial arrangement, but also equally privileged geographical sites of architectural interest, structured around the capitals of central Europe. On the other hand, stand the collections of reproductions (in art and architectural histories) of architectural elevations or plans as a critical and analytical tools, allowing for a reflective practice away from the site. This culture of the drawn reproductions democratized history by making them widely available and allowed the development of an evolutionary approach to art history that synthesized the understanding of works into a temporal continuum. Like Malraux's book,



these works overcome the localities of the work (either emerging organically or imposed by processes of collection) to originate new readings in new contexts. Although relying on the testimonial value of the reproduction, it is the critical distance afforded by the removal from the original site that allows for analytical reflection to occur. The discourse is produced by a ‘visual experimentation’ that reformulates the piece through a productive distance.<sup>45</sup> In this context, the drawing lives up to its role as a pictorial witness, an image or a representational space, as an independent artifact and a sign. Thus, the translation is not from a spatial arrangement into a temporal one but from one spatial arrangement into another, from a physical site into a representational one.

Not dissimilar to the use of vertical surfaces to organize drawings at Drawing Matter, one can consider the felt boards of another image atlas (*Bilderatlas*): Aby Warburg’s *Mnemosyne* (1924-29). Concerned with delineating an “afterlife” of Western antiquity’s visual themes,<sup>46</sup> this atlas of images developed as a spatial configuration beyond the pages of the book. Although intending to find its own afterlife into a print publication, Warburg’s panels, arranging photographic reproductions of classical forms across art and architecture, remained subject to Warburg’s fecund readings, leaving the project unfinished and with multiple iterations of the plates and text.<sup>47</sup> The panels allow us to peek into the researcher’s space, as we peek into Malraux’s living room, revealing the contingency and ambiguity of the practice. The scale and relationship to the subject are not those found in the museum nor the book. Instead, in its ‘raw’ panel configuration, the Atlas uncovers a space where the gaps and associations between the images (which also disregard chronological conceptions of history), proximity and allocation, become critical in the development of the argument. The visual material is read here, like at Drawing Matter, in constellations that reveal the drawing out of the archive as a “set of relations,”<sup>48</sup> where forms and narratives can emerge and persist across individual images. It is thus no surprise that Warburg discusses the Atlas in spatial terms, with respect to both its object and subject. He does so in two ways: through the concept of the atlas as the geographic panorama of a territory and, through understanding images as forming a “thought-space” (*Denkraum*) that the subject is invited to occupy.

Warburg’s *Mnemosyne*, like the drawing configurations of Seeman, but even more so d’Agincourt, rely on a reading of the visual matter, be it drawn or photographed, which exceeds the architectural habitus. Individual fragments are read and understood in conjunction and continuity, producing broader visual constellations. Warburg’s practice of recomposing fragments has been often compared to its almost contemporary Arcades Project by Walter Benjamin. As Matthew Rampley suggests, both Benjamin and Warburg proposed a new notion of history, which evaded the linearity of temporal narratives to draw new spatial mappings of cultural space.<sup>49</sup> Rampley locates these two projects as responses to the demystification of representation that the mechanization of modernity heralded,<sup>50</sup> giving way to a shift in the perception and representation of space. The key to this modernist shift is the role of the image as the reproduction of reality rather than as interpretative representation.

## **The drawing**

Superstudio’s work similarly engages with this negotiation of drawing and architecture between articulations of order and desire, fact and affect, which we can consider through the tension between the dual agency of the drawing within the archive, as image and text. The preoccupation of Superstudio and the wider movement of Radical Architecture

(*Architettura Radicale*) with the formalist rationalism of modernity, is deeply historical and proposing an agenda,<sup>51</sup> which echoes Warburg’s anthropological project on the afterlife (the *Nachleben*) of classical art as the symbolic gesture of humanity’s collective passions and memories.<sup>52</sup> This Superstudio pin-up explored the tension articulated in the clash between the “geometric” qualities of architecture and its drawing conventions and the “pop” iconography of collages,<sup>53</sup> incorporating competition drawings from Superstudio’s early days, where rainbows are turned into high-tech superstructures, imaginary conceptual spaces such as the desserts of *Un Viaggio Nelle Regioni di Ragione* (A Journey in the Regions of Reason), personal notes scribbled by Natalini and photocopies of their Grazzinner installation as the sole built component of the Continuous Monument. Early on in the pin-up (read from left to right), a note from Adolfo Natalini’s sketchbook, examining architecture’s body declares it dead but only to scheme for its survival. It sets straight the symptoms for the context of their work between reason and fantasy: one part is geometric convention and one part is poetry.<sup>54</sup>

Natalini describes the Continuous Monument – perhaps Superstudio’s most celebrated project – as an ironic proposition for an ultimate architecture as “the only alternative” to nature.<sup>55</sup> Positioning itself in the continuum of another historiographic project, the Continuous Monument sits in a line of architectural gestures of human passion:<sup>56</sup> from dolmens and obelisks to contemporary monuments, which assign to architecture a cosmic role. Superstudio illustrates the conflicting nature of architecture juxtaposing architectural geometry through iconographic and representational subversions: the geometrizing of a cloud drawn by Rapidograph, the austere glass façade upon the soft landscape, the line drawing that hosts the collaged image cut-out. The essential site for this archival project is the grid, which expands across all of its constituting drawings as a subtle incarnation of humanity’s thought-space. The fantastical architectural landscapes that it creates unfold and develop the walls and tables of Drawing Matter into a vast interior ‘landscape of drawings.’ Like the temporality of the archive’s occupation (eleven hours for Diller and Di Carlo; one day for Allen and Mallinson; ten days for myself), this interiority detaches the discourse from its situation by grounding it further into the drawing. As the visual landscapes became embedded into one another on site, the survey of these surfaces as visual territories proposed a way of capturing their provisional configuration to be reoccupied again at a distance, juxtaposing archival codifications against the walls of the room. The room gave way to the drawing, of a continuous developed surface, mapping itself as a diachronic hybrid landscape of orthography and iconography (Fig. 5).

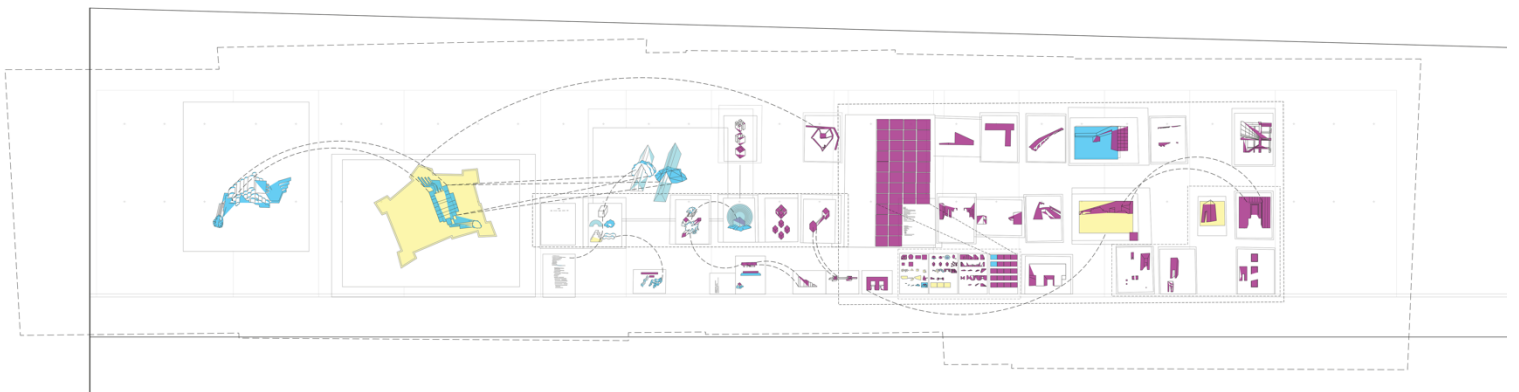


Fig. 13.5 North wall pin-up survey, tracing patterns of nature, architecture and monuments across the Superstudio material (Sophia Banou, 2017-2020).

Looking back at the curatorial excursions into Drawing Matter, the researchers' words are telling of the response to the material. Their strategies are "visual," following "rhymes" and "patterns,"<sup>57</sup> and thus suggesting an iconographical, formalist approach to both the architecture and its drawing as form. At the same time, they are "historical" but also "delirious," "cross-historical," and geographic, suggesting a diachronic yet not linear response to historical time. They are "physical" but also "metaphysical,"<sup>58</sup> acknowledging stylistic and "conventional" systems within the work.<sup>59</sup> Distinct questions and agendas drive the three Drawing Matter displays referred to in this chapter. However, in their visual methodology, they all reveal the constant oscillation between the figural reading of the drawing at face value, its understanding within historical-temporal continuums, and their occupation as architectural spaces, capable of projecting new spaces. In other words, their visual arguments are like Warburg's images: concerned with forms as gestures of a diachronic collective memory, and like Frascari's drawings: enacting formal facts and synesthetic presentations.<sup>60</sup> This is enabled by an architectural 'habitus,' as a collective memory of embodied occupation, developed through convention and projection, and the architectural configuration of the archive as the developed surface of an interior 'thought-space.'

Through the archive as content (the collection) and form (the architecture), they begin to develop a syntactical approach to the reading of the visual material, a practice of writing through drawing, or perhaps of drawing the spaces of the collection anew. In their materialization as displays, Hatz's seemingly cluttered configuration of the visual space of the wall, is reminiscent of the practices of display commonplace in nineteenth century European galleries, that presented the work as the unified experience of a visual landscape.<sup>61</sup> Almost in opposition, Diller and di Carlo's configuration of the exhibition, although borne from the pin-up, reincarnates the chest of drawers in its collapsed, contracted state that might precede the 'unpacking' of a reading. Both allude to the promise of multiple readings of unpacked materials, even after the selective extraction of objects that the exhibitions propose; both highlight the interiority of its reading.

All three displays, including mine, demonstrate how the archive, in its dense but provisional status, acquires the qualities of a large-scale drawing, and thus, it proposes a site of drawing, just like drawing, as a cultural form, constitutes a site of the archive. The display is guided by visual, formal prompts and a projected abstract space that disciplines and connects all: the drawings and the architectures, the present, and the represented. Here, one can attest that not only the life, but also the "facture" of the drawing,<sup>62</sup> its ability to *make* and *be made* into space, is concluded neither in the paper nor in the built alone. It is, rather, fulfilled in the intimate occupation of its representational interiority.

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<sup>1</sup> Frascari 2011: 38.

<sup>2</sup> Frascari 2011: 35.

<sup>3</sup> Banou 2015a: 76-83.

<sup>4</sup> Frascari 2011: 38

<sup>5</sup> Frascari highlights this participation of the reader as a complicit subject by introducing his chapter with an epigraph by Saul Strinberg: "... I appeal to the complicity of my reader who will transform this line into meaning by using our common background of culture, history, poetry." Frascari 2011: 35.

<sup>6</sup> According to Frascari, Bourdieu draws the term from Panofsky. Frascari 2011: 40.

<sup>7</sup> The enquiry described here took place during a two-week residency at Drawing Matter, between June and July 2017.

<sup>8</sup> Banou 2015a: 76-83; Banou 2015b: 212-213.

<sup>9</sup> Banou 2020: 431-450.

<sup>10</sup> Frascari 2011: 37.

<sup>11</sup> Frascari highlights that "[...] the idea that (drawings) can be read in the same way that one reads a novel, a portrait, or even a city map simply does not stand up to analysis." Frascari 2011: 36.

<sup>12</sup> Derrida 1992: 9.

<sup>13</sup> Le Goff 1992

<sup>14</sup> Hobhouse and Moussavi 2016: 14.

<sup>15</sup> Le Goff 1992.

<sup>16</sup> Benjamin 1975: 46.

<sup>17</sup> Benjamin 1968: 61.

<sup>18</sup> The photograph is from a photo shoot for Paris Match by Maurice Janoux. See Grasskamp 2016: 2.

<sup>19</sup> Grasskamp 2016: 2-3.



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<sup>20</sup> “To take this a little further, I believe passionately in taking the opportunity to examine the physical surface of a drawing or model, in the immediacy of the corrections and hesitations, and the understanding of scale - everything that is lost in photographs or online study”, Hobhouse and Moussavi 2016: 11.

<sup>21</sup> Ibid., 7.

<sup>22</sup> See Corner 1999: 213-152.

<sup>23</sup> Variations of the concept of ‘beginning with the drawing itself/ with drawings themselves’ can be found in Hobhouse and Moussavi 2016: 11, as well as Diller and Di Carlo 2017. The first appearance, however, seems to have been in the mission statement as listed in the original version of the Drawing Matter website. See also note 31.

<sup>24</sup> Hobhouse and Moussavi 2016: 11.

<sup>25</sup> Hobhouse has previously been a Trustee of the Canadian Center for Architecture, ca. 2009-2013.

<sup>26</sup> Osborne 1999: 57.

<sup>27</sup> Referring to the collection of books, Benjamin describes the “thrill of acquisition” through a recollection of the past of the object as “a magic encyclopedia whose quintessence is the fate of the object.” Benjamin 1968: 60.

<sup>28</sup> Kwon 2002: 3-4.

<sup>29</sup> Kwon 2002: 3.

<sup>30</sup> For a discussion of the space by the architect, see Strange 2014: 43-47.

<sup>31</sup> Of the experience Diller and Di Carlo wrote: “The process was intuitive and grew out of the impromptu logic of the day, in which we detected patterns, consistencies, juxtapositions, and attributes of drawing that crossed historical periods around which to assemble our selection - begin with the immediacy of the drawing itself, to provoke discourse, a deeper look and further investigation.” Diller and Di Carlo 2017.

<sup>32</sup> Diller and Di Carlo 2017.

<sup>33</sup> Allen, Hobhouse and Mallinson 2018: 9.

<sup>34</sup> Farrel and McNamara 2018.

<sup>35</sup> This phrasing is used by Diller and Di Carlo but could also be found in Drawing Matter’s original mission statement, which was published on the Drawing Matter website at the time of the exhibition.

<sup>36</sup> <https://www.drawingmatter.org/drawings/20-january-844-out-816/>, accessed August 14, 2020.

<sup>37</sup> Farrel and McNamara 2018.

<sup>38</sup> Farrel and McNamara 2018.

<sup>39</sup> Featherstone 2006: 594.

<sup>40</sup> Frascari 2011: 37.

<sup>41</sup> Banou 2015a: 81-82.

<sup>42</sup> Banou 2015a: 81-82.

<sup>43</sup> Keller 2001: 180-182.

<sup>44</sup> Keller highlights the impact of the Vatican’s *Cortile del Belvedere* in shaping early historiographic texts.

<sup>45</sup> Keller repeatedly underlines the value of this experimental visual thinking. Keller 2001: 179; 195.

<sup>46</sup> Warburg describes this through the German term *Nachleben*. Didi-Huberman, Rehberg and Belay 2003: 273.

<sup>47</sup> Didi-Huberman, Rehberg and Belay 2003: 276.

<sup>48</sup> Foucault 1972: 128-129.

<sup>49</sup> Rampley 1999: 97.

<sup>50</sup> Rampley 1999: 96.

<sup>51</sup> Natalini 2015: 10.

<sup>52</sup> Didi-Huberman, Rehberg and Belay 2003: 273.

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<sup>53</sup> Personal sketchbook entries and final presentation drawings leading up to the Continuous Monument underline the recurring juxtaposition between geometry (as a characteristic of architecture) and nature. In works such as the *Viaggio Nelle Regioni di Ragione*, the depiction of nature through stylized forms of the cloud, the rainbow, the rain or the wave is clearly informed by the visual language of pop-art, which was a prominent influence in Adolfo Natalini's earlier painting career.

<sup>54</sup> From Adolfo Natalini's, *Sketchbook No. 5* (1967), Drawing Matter Collections.

<sup>55</sup> "L'architettura si confronta con la natura/ senza piu mimetizzarsi/ o adattarsi, ma ponendosi come/ unica alternativa." (Architecture confronts nature/ No longer having to mimic it/ or adapt to it, rather posing itself as the only alternative.) Translated by Sophia Banou, from the last surviving storyboard of the never-realized Continuous Monument film, item No. 2079 at Drawing Matter Collections.

From the description of the Continuous Monument (1969).

<sup>56</sup> These can be considered as acting in a similar way to Warburg's 'pathosformeln,' as primitive gestures of human passion.

<sup>57</sup> Diller and Di Carlo 2017.

<sup>58</sup> Hatz uses these terms in a 2018 YouTube video produced for the Biennale Channel.

<sup>59</sup> Allen, Hobhouse and Mallinson 2018: 9.

<sup>60</sup> Frascari 2011: 42-43.

<sup>61</sup> Klonk 2000: 332-333.

<sup>62</sup> Frascari 2011: 10-11.