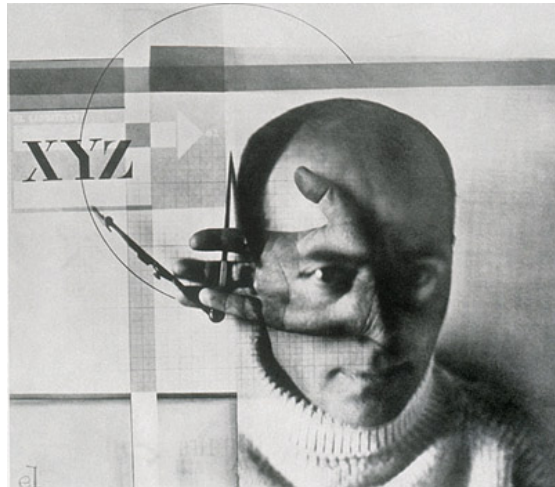


ARCHITECTURAL COSMOPOIESIS: An exercise in drawing¹

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With the proliferation and maturation of digital technologies it is now more critical than ever to reexamine the role of drawing in architectural thinking. As a fundamental locus for forecasting future buildings, unlike digital representations that rely on a dis-embodied Cartesian process, drawing is an embodied act of materializing the imagination that relies on a sapient knowledge resulting from our experience of being in the world. The word sapient comes from the Latin word *sapere* meaning to taste and is used to refer to the kind of insight gained by a procedure of incorporation by which we ingest the outside world into ourselves.



El Lissitzky, "The Constructor", 1924

The objective of this workshop is intended for the student of architecture to investigate through drawing exercises their own cognitive musings in order to challenge our current ever more disembodied digital technologies.

Exercise...

Design a toilet room² by beginning with a drawing of a select detail³ *using a penholder complete with a good selection of different kind of nibs, and a good set of watercolor brushes on watercolor paper (420X420). Instead of dipping your nibs or your brushes in store bought inks and paints, use exclusively liquids, pastes, juices or powders that you normally eat, drink or use to spice and flavor your food.*

Possible ingredients can include but are not limited to: *saffron, mustard, paprika, cocoa, blackberries, blueberries, curry, beets, red currants, different kinds of wine, tea, coffee, lemon, orange juice (ideal for tracing occult lines which can be revealed later on by heat), nocino, egg yoke and any other suitable foodstuffs.*

¹ Title and exercise is an inspiration from chapter two of Marco Frascari's **Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination** (London: Routledge, 2011), pp. 21-8.

² The toilet room, the subject of my own research, is chosen here as *the last architectural artifact where an understanding of the cosmos is present as a symbolic expression of human cosmogony and cosmetic quintessence* (Marco Frascari in *Plumbing: Sounding Modern Architecture*, edited by Lahiji and Friedman, published Princeton Architectural Press, 1997, p. 167).

³ According to Mies van der Rohe "God lies in the detail", suggesting, as Marco Frascari has argued in his seminal article "Tell-the-Tale Detail (VIA 7, 1984, pp. 23-37), that the architectural detail *is the loci where knowledge is of an order in which the mind finds its own workings, that is the logos.* The detail therefore expresses the process of signification and in architecture this is expressed in the architectural joint. In other words, *the art of detailing is really in the joining of materials, elements, components and building parts in a functional and aesthetic manner.*