

The Clock(s) of a Drawing and the Hermetic Time-Reader/Teller

Dreaming of Drawingdials and the Enigmatic Hour(s) of A Drawing

izdüşümsel oluş
çizimin zamansallığı
zaman-ölçer/okur/anlatır aletler
hermetik okuma
deneysel çizim
projective cast
temporality of a drawing
time-reading/telling instruments
hermetic reading
experimental drawing

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Zamanı nasıl okuruz? Kim(ler) zamanı anlatır? Kimin sesini duyarız? Zaman-ölçerlerin izleklerini tarih boyunca takip edersek, bu eylemin tıkr tıkr işleyen mekanik bir saate bakmanın ötesine, dolayısıyla da saf matematiksel bir hesaplamanın ötesine geçtiğini hemen anlarız: Bu sorunun esasında bir 'zaman okuma' meselesi olduğunu ve bu meselenin de sadece dünya ve evren arasındaki koordinasyonun hesaplanmasına bağlı mekanik bir işlem olmadığını çok geçmeden anlarız: Bu horografik araçların, 'hermetik okuyucu/anlatıcı' olarak, bizim de zihinsel, bedensel ve izdüşümsel biçimlerde içine dahil olduğumuz bir anlatı ve konstrüksiyon olduğunu kavrarız. Güneş saatleri ve usturlapların, hermetik zaman-okuyucusunun varlığını, öncelikle bir 'çizim' olarak ortaya koyduğunu söyleyebiliriz. 'Zamanı anlatan bu çizimler' (ya da zamanı okumaya teşvik eden bu araçlar/ araç-olmayanlar) böylelikle adeta birer okuma makinesi olarak yorumlanabilir. 'Okuyucu'yu sürekli anlamlandırmaya yönlendiren bu makineler, daha geniş bir çerçevede 'kehanet' makineleri olarak da ele alınabilir. Güneş saatleri üzerinden yürüttüğümüz bu tefekkür, bizi içten içe 'çizimin saatleri' üzerine düşünmeye doğru sevk etmez mi? Çizme edimi aracılığıyla bir çizimin bilinmeyen, zamansal ve mekansal, ete kemiğe bürünmüş kehanet pratiğini keşfetmek ve çizime 'hermetik okuyucu' olarak bizi - yani 'çizer'i dahil etmek üzere, 2021-2022 güz döneminde seçmeli dersimizde bu soru sormaya ve bu konu üzerinde spekülasyon olarak çalışmaya karar verdik. "Çizimin Saatleri" sorusunu, çeşitli çizimleri ya da çizim fragmanlarını muhtelif izdüşümsel yöntemlerle okuyarak irdelemeye başladık. Dönem boyunca üzerinde çalıştığımız izdüşümsel çizimler, statik bir yapı olarak değil; bir ritüel, şiirsel bir eylem olarak gelişti. Ortaya çıkan izdüşümsel çizimin kadrantları, bu ritüelin içsel bir parçası olan 'hermetik çizer'in de dahil olduğu, çizimin enigmatik saatlerini anlatan, esrarengiz çizim aletlerine dönüştü.

How do we read the time? Who tell(s) the time? Whose voice(s) do we hear? The historical trajectories of the act of 'reading the time' passes beyond looking at a ticking mechanical clock, thus also beyond a purely mathematical calculation and construct. It is also not a mere co-ordinational matter set between the earth and the universe, but it also includes 'us' as 'the hermetic reader/ teller/writer' as an integral part of it. Sundials and astrolabes manifest the existence of this 'hermetic time-reader' primarily as a 'drawing'. These time-telling drawings/ instruments are in fact the result of an embodied reading of the universe, which in turn become 'projective' reading/divination machines that compel interpretive narratives from the 'reader'. In order to explore the curious spatio-temporal, embodied practice of divination of a drawing through the act of drawing, and also in order to unfold 'us' - 'the drawer' as the integral 'hermetic reader' in the drawing, we decided to ask ourselves the possibility of 'the clock(s) of a drawing' and work on this question speculatively in our elective course in the fall semester 2021-2022. Our project, "The Clock(s) of a Drawing and Drawingdials" started firstly as an embodied reading of a selected drawing through variegated projective methods. In due course, the projective cast of drawing demonstrated itself not as a static construct, but as a ritualistic, ephemeral and poetic act - as *drawingdials*. These projective *drawingdials*, with the 'hermetic drawers' as a part of them, are constantly re-read and re-written, almost transforming themselves into enigmatic drawing-instruments. The enigmatic hours of a drawing are then crystallized within the projective and embodied languages and constructions of drawing itself.

THE CLOCK(S) OF A DRAWING: AN INCARNATION OF A READING MACHINE

The alluring thought of experiencing more than one sunset in a single day does not only refer to the curious wonders of the inconsistency of our unstable, mobile spatio-temporal situatedness within the universe, but perhaps also to the curious apparentness of the non-linearity of the perception of time. We encounter such a profound occasion in Roger Ackling's *Five Sunsets in One Hour* (1978): A gentle walk on a hill triggers the horizon to accompany and move along with the walker, thus multiplying the sunset that could be experienced in a single day. While the walker doubles herself/himself as the 'time-reader' and marks each sunset on the paper manifesting the plurality of the sunset, her/his relationally changing situatedness paradoxically renders each sunset 'unique'.

The historical trajectories of the act of 'reading the time' passes beyond looking at a ticking clock, thus also beyond a purely mathematical calculation and mechanical construct. It is also not a mere co-ordinational matter set between the world and the universe, but it also includes 'us' as 'the hermetic reader/teller/writer' as an inherent part of it. Sundials and astrolabes manifest the existence of this 'hermetic time-reader' primarily as an engraved 'drawing' on earth, paper or portable plates. These 'time-telling drawing' (instrument)s are in fact the result of an embodied reading of the universe, which in turn become 'projective' reading machines; in Daniel Libeskind's terms, one of the three lessons of architecture.² Constantly compelling interpretive narratives from the 'reader', these sundials could be considered in a broader framework as 'divination'

machines, calling for variegated horoscopic narratives.

THE CELEBRATION OF READING AND 'LINES THAT LEAVE NOTHING BEHIND'

Looking into the elegantly curving and intersecting lines of sundials that are carefully marked, engraved or incised on metal plates, earth, or stones, we immediately sense the intense memory of a series of intricate, dedicated daily surveys and observations that span over a considerably long period of time. Thus, sundials could be considered primarily as a project-ed 'reading' of our own spatio-temporal situatedness of the world within the universe, specifically crafted for our (kinetic or stable) particular location within the world. However, while we feast our eyes on these intricate incised marks that form a drawing, we also witness the resurrection of each line through the restlessly wandering shadow of the *gnomon* – the reference rod: The wandering shadow that resurrects each incised mark tells the time and reminds us that sundials are not a mere collection of *project-ed marks* on a surface: it is a *project-ed reading* that in turn takes the form of a *project-ive reading machine-drawing*, that enables us to read and divine our spatio-temporal relational situatedness within the universe. In the case of astrolabes, the scope of the reading and divination expands into a vast scape of horoscopic divinations and cosmological narratives.³ Hence, we can argue that these dials are foundationally projective drawings that celebrate the act of 'reading' and 'telling'.

Sensing this powerful memory embedded within these projective marks, we also feel the presence of a hermetic reading practice, whereby the universe itself is regarded as a hidden 'book' imprinted in a cryptic language.⁴

Hermetic reading favors the poetic, symbolic, allegorical uses of language, with the belief that any direct and literal message is incapable of conveying the hidden meaning of the universe.⁵ Thus, urging us firstly to 'silence' and to listen,⁶ it cherishes primarily the act of reading. Directing the act of reading primarily to the 'silent' interpretation of cryptic images, symbols, hieroglyphs, numbers, proportions, and emblems, ... etc., the potential of a playful and kinetic realm of meanings is constituted. Within this framework whereby the cosmological knowledge is never fully decipherable, geometry with its occult lines is also considered as an inherent intermediary constituent of this hermetic book.⁷ Relatedly, these dials are considered to be an embodied intermediate between the celestial (also immaterial) and the earthly (also material) realms. If we were to read a considerably recent project by Firat Erdim, *Yeryüzü + Gökyüzü* (2013), we would certainly confront the powerful archaicism of this projective embodied reading practice as a critical initiation of this 'silent', sober but potently ludic book of occult lines grounded on "the rituals of plane table surveying" (Fig. 1).⁸

At this point of our discussion, it might be perhaps important to note that as silent books of the universe, *dial-drawings* are not necessarily bound to be read as representative models of the universe. As Robin Evans, in his article "In Front of Lines That Leave Nothing Behind" (1984), draws our attention to the critical liberation of architectural drawings from nature and argues that the drawings become "an independently derived system of correlations"⁹ through Daniel Libeskind's *Chamber Works* (1983) and *Micromegas* (1979) drawings, we may also start to question the nature of this hermetic reading and these hermetic dial-drawings.

Reading Libeskind's *Chamber*



Fig. 1 – Firat Erdim sharing his work *Yeryüzü + Gökyüzü* during his lecture “Mooring, Bearings, Soundings” November 2021 (with Firat Erdim’s permission).

Works, Evans argues that his drawings hold no reference to the hidden realm attributed to reality located behind the paper.¹⁰ In the absence of this hidden realm that is so characteristic for perspectival drawings, the realistic approach also takes its leave from the drawing plane. Evans continues to argue that Libeskind’s lines could not be considered as the systematic constituent of a language and that the author of the drawings also cannot claim to have any authority over the meaning of lines. He writes, rather than hieroglyphs, “they are more like tea-leaves in the cup, the spilt entrails of the eviscerated dove, distributions made in such a way that they cannot be fully understood even by their

author.”¹¹

Hence, the audience of the drawings cannot be restricted within the profession, transcribing the lines into their strictly destined three-dimensional bodies. While the fate of the drawings is not necessarily destined to be a tightly defined three-dimensional entity, the audience of the drawings shifts from the draughtsmen to an openly defined group of readers, imagining the projective embodiment of the lines. In Evans’ words, we read: “Without representing space, any of the *Chamber Works* can be fantasized into three dimensions, given sufficient volition in the observer, for the space is thought into them by him, not projected out of them by the draughtsman.”¹²

Thus, we may propose that the celebration of the act of reading is hand in hand with *imaginal* entities rather than *imaginary*. Differing from *imaginary*, the *imaginal* – a term coined by Henry Corbin – refers not to the imagined but to imagination as a cognitive faculty¹³ and thus designates the drawing not as an object but as a ritualistic act demonstrating certain temporalities (including the collapse of time).

Evans proposes that Libeskind’s drawings urge us to think of “the possible but unreal”¹⁴ and the “potent [...] rather than what is latent.”¹⁵ Thus, we may speak of a ‘frontality’ that unfolds the potential possibilities by abolishing the secret reality located behind the paper plane.¹⁶

POTENT AXES SET BETWEEN A 'ME' AND A 'YOU'

As we see in the case of Evans' discussion on *Chamber Works* and *Micromegas*, while drawings are critically liberated from the burden of cryptic narratives, we may propose that the absence of the hidden 'reality' behind the drawing plane shifts the traditional axis of architectural meaning to another possible arena related inherently with the imaginative act of reading. Peggy Deamer draws our attention to this critical shift in the context of the poet-architect John Hejduk's autobiographical works.¹⁷ She argues that this critical shift does not necessarily require "the death of the author",¹⁸ but also unfolds through the hermetic author (both absent and present).¹⁹ Peggy Deamer proposes that within this inquiry, the reader is structurally embedded in the text, and that we confront "the possibility that architecture might function not on the traditional axis of architectural meaning – building to user – but on an alternate axis of 'me' and 'you'. Hejduk reminds us that this 'you' and this 'me' possess gender, age, and sexuality. Moreover, because the author of an architectural work is not 'dead,' and because buildings do not spring up autonomously, he intimates that one must take responsibility for all these manifestations of the self."²⁰

This above-mentioned traditional axis of architectural meaning set between the building and the user could be interpreted in our case of sundials as a meaning set between the model of the universe and the observer. Thus, as the writer and the reader gets included within the structure of drawing, this traditional axis of meaning shifts and unfolds other critically potent arenas of meaning. In other words, as writing/reading machines, the axis of interpretation does not



Fig. 2 – Anne Romme sharing their collective work "The Metaphorical House"²² (2020 - ongoing) during her lecture "A Place of Intrigue" December 2021 (with Anne Romme's permission).

necessarily have to be established between the universe and us, but perhaps also between our own variegated situatednesses. Relatedly, instead of restricting sundials to a mere representation of the universe that calculate the correct time, we may think of the possibility of a ritualistic site celebrating the act of reading, imagination and encounter, whereby the meaning is set between a 'me' and a 'you' directly on the drawing plane, transforming the site of drawing into a potentially polyphonic

structure. It might be important to note that this 'me' and 'you' could be taken coevally in plural form: As Italo Calvino also mentions, "... in these operations the person 'I,' whether explicit or implicit, splits into a number of different figures: into an 'I' who is writing and an 'I' who is written, into an empirical 'I' who looks over the shoulder of the 'I' who is writing and into a mythical 'I' who serves as a model for the 'I' who is written. The 'I' of the writing is dissolved into writing. The so-called personality of the writer exists within the very

act of writing: it is the product and the instrument of the writing process".²¹ The site of drawing, could be considered as 'a place of intrigue' as Anne Romme discusses (Fig. 2).

SUNDIALS AND DRAWINGDIALS

This certain liberation of drawing from representing nature, whereby the writer and the reader is structurally embedded within the drawing, could be also detected in the most peculiar way in anamorphic drawings. As Lyle Massey notes that "anamorphosis is never described as the transcription of things seen in 'nature'."²³ Anamorphic drawings, although sharing a strange proximity to perspective drawings,²⁴ differs from perspective by being constructed between an image and an image or a surface to a surface.

In Emmanuel Maignan's (*Perspectiva horaria*, Rome, 1648) and Jean-François Nicéron's (*La perspective curieuse*, Paris, 1651) illustrations that particularly depict how an anamorphic mural painting could be constructed, we can observe that the traditional and characteristically perspectival sequence of the eye, the picture plane and the object separated and structured by the distance²⁵ between them, is modified: In anamorphic drawings, whereby the eye is now located on the drawing plane (not across it), the original image (to be distorted), which now becomes the object of the anamorphic set, is placed perpendicularly within the space defined by the eye and the drawing plane. Hence, the 'object' (which is in fact an image) is not located behind the picture plane, but within the space embodied within. What we witness as the drawing on the wall is then the distortion of the image – not the realistic representation of the object –, taking the form of a playful, labyrinthine scape of intricately curving lines.

As the construction of the anamorphic drawing ends, the original image on the wall is disassembled, leaving the viewer and the drawing plane in private. While now the viewer moves around the drawing plane, getting lost within the anamorphic scape, discovering manifold vantage points, she/he witnesses how the image changes and morphes; and at certain stationary points she/he sees the image in the form of a phantom, rising from the drawing plane towards herself/himself. Relatedly, Massey argues that anamorphosis "reverses the direction of projection"²⁶ from backwards to forwards. Thus, we may argue that by cancelling the sacred realm attributed to reality located behind the picture plane, anamorphosis offers a certain kind of frontality that is both latent (hermetic) and potent at the same time.

However, we should be careful not to fix the motive behind anamorphosis simply as the distorted image of an object, since distortion alone as a motivation would still confirm the order of perspective at a certain level.²⁷ As Alberto Pérez-Gómez and Louise Pelletier also argue, rather than a mere distortion, "the wondrous mathematical ordering of seventeenth-century anamorphosis obviously fulfilled more than [...] a desire to manipulate the order of things."²⁸ The motive embedded in anamorphosis could be perhaps discussed in close proximity with the above-mentioned "independently derived system of correlations."²⁹

As Massey also draws our attention to the obscure and unexpected contiguity between sundials (based on empirical observations and theoretical foundations) and anamorphosis (belonging to the domain of geometry) in Maignan's *Perspectiva horaria*,³⁰ a speculative and experimental discussion on anamorphosis in the trajectory

of sundials seems potentially poignant to cross-read these two apparently separate realms. She writes, investigating Maignan's treatise: "As Maignan states, these [horographic] instruments, 'starting from a flat mirror both fixed in place and movable according to a regular principle,' project 'the light of the sun or the gnomonically reflected light of the moon' and thus 'show the various motions of the celestial realms.' [...] like the sundial, the anamorphic device creates a picture from the interruption of rays and then constructs a representation of that intersection. Like the shadow cast by the sundial, anamorphic images demonstrate man's ability to observe and manipulate the mechanical motion of physical phenomena. [...] Anamorphosis, however, intersects visual rather than solar rays. More importantly, anamorphosis entails the projection of rays from one surface to another. In marking a trajectory from surface to surface, or representation to representation, this 'strange perspective' (Maignan's term) delineates the sensation-bound, finite, and limited aspects of vision itself."³¹

This strange contiguity between sundials and anamorphosis urges us to ask and question the possibility of *drawingdials* – embodied correlations inbetween drawings, whereby the reader and the drawer is embedded within the structure. By working projectively and polyphonically between variegated states of drawings (with us – the drawer and the reader (latent and potent) included), and by liberating the act of drawing from any intentions of distortion or representation, *drawingdials* unfold an alternative threshold between sundials and anamorphosis. *Projective* rather than the *projected*, *drawingdials* work inbetween. As Robin Evans states, "projection operates in intervals between things. It is always transitive."³²

TEMPORALITY OF A DRAWING AND THE COLLAPSE OF TIME

Does this contemplation that extends from sundials into *drawingdials* not seduce us to think of the possibility of 'a clock of a drawing'? If so, is it also not possible to speak of the enigmatic hours of a drawing? Perhaps, yes, it does and it may be possible: *Drawingdials* transform into their own embodied clocks – like our own body clocks – and allow us to think of the relative temporality of drawing. Meanwhile, the hours of a drawing are crystallized within the projective and embodied languages and constructions of drawing itself, as we can see quite poetically in John Hejduk's *The Collapse of Time* (1984).³³

John Hejduk's *The Collapse of Time* is a poetic constellation of manifold structures. This nomadic constellation, envisioned to be dragged from place to place and from time to time by the inhabitants of the city, could be read as a poetic mechanism consisting of mainly three constructions: The first structure is the nomadic clock tower that tranquilly collapses into its own sarcophagus. The second structure is a vertical pole that is fixed to the ground, and that with a pulley system suspends a chair occupied by an observer. Lastly, the third structure is a nomadic booth on wheels, occupied by a woman.

We read in Hejduk's "Diary Constructions",³⁴ that a woman among the inhabitants of the city is invited to the booth to recite a poem called *The Sleep of Adam*.³⁵ Almost as a ritualistic recitation, this reading accompanies the collapse of the tower. While we examine the drawings of the clock tower, we, unknowingly and viscerally, accept Hejduk's invitation and read the poem silently and internally over and over again. During this internally initiated recitation, we now

realize that we do not hear the mechanical 'tick tock's of a regular clock tower, restlessly telling the 'right' time. In the absence of these mechanical soundings, we hear, instead, our own internal voice reciting the poem, our own inner ritualistic murmurings, resurrected by the rhythm of our own breath. Thus, the viewer of the drawings transforms simultaneously and literally into a reader – a poetic subject,³⁶ that defines the temporality of the drawing. After all, Hejduk favors the act of reading a book over any mere optical engagement with a work of art. He writes:

"The distance between the reader and the page is considerably smaller than the distance between the observer and the painting. Also, the time spent before a painting is considerably less than the time spent in reading a book. While the subject/object matter in painting is in front of one in a single frame, a book presents a text usually over many pages, that is, through many passages. [...] Paintings are rarely held and even more rarely felt with the fingers. A considerable compression of space takes place with the book. A span of time has passed in reading a book. The thought of the reader is required to pass more time with the object 'book' and the duration of thought is extended. A book is less aloof and is more intimate, while a painting keeps a distance. A book's scope is vaster, not necessarily better, just longer in its duration. [...] The pigment has an instantaneousness, the text delays. Books take time and give time. [...] With text it is necessary that we speak. We can read a passage aloud or we can read it silently. Breath is necessary for both acts. When we read silently, we speak internally, with a sound in which the volume has been reduced to barely audible. [...]"³⁷

Thus, we can propose that in *The Collapse of Time*, the temporality of drawing is now embodied as the

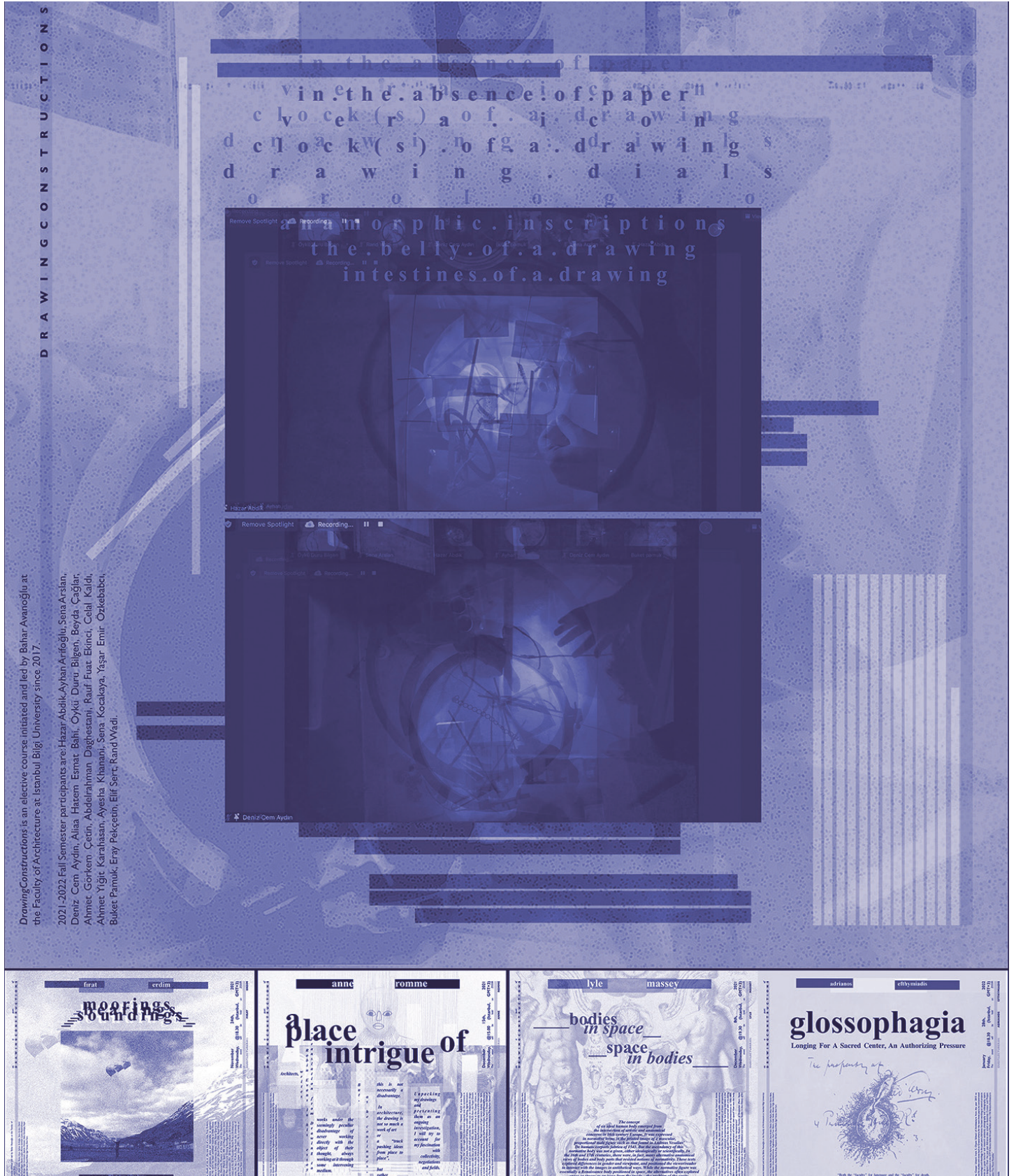
duration of the ritualistic reading of the poetic subject. However, the temporality of the drawing is not only defined through this literal act of reading. In conjunction to this ritualistic recitation, the collapse of time is also embodied through a rather obscure kinetic projective plot set between the other two structures: between the collapsing clock tower and the observer descending along the pole, gazing across the frontal face of the tower. Relatedly, Hejduk notes three projective moments that define the collapse of time: 90 degrees, that is, "spatial, elevational, flat time", 45 degrees, that is, "angular, isometric time", and 0 degrees, that is "horizontal, perspective time".³⁸ Rather than just signifying the angular position of the tower, these three projective moments define the changing situatedness of the observer in relation to the rotating surface of the tower.

At the beginning – that is at the 'spatial, elevational, flat time' – the observer gazes into the frontal surface of the tower, standing directly across it. However, this condition slowly changes as both the tower and observer descend. At the 'horizontal, perspective time', the surface of the tower becomes fully horizontal, whereby the eye of the observer and the surface align perfectly on the same plane as if in an anamorphic construction. This peculiar and special moment marks "the condition of the world disappearing from view," if we were to apply Rosalind Krauss's statement, that she makes while discussing Hans Holbein's *The Ambassadors* (1533).³⁹ Within this critical framework, we can argue that the vocabulary and the possibilities of perspective are rather speculatively challenged than confirmed in *The Collapse of Time*.⁴⁰ Thus, we may also propose that the ritualistic reading initiates and celebrates a certain rejection of a sole optical construct, and calls for an opacity that "blanks out time."⁴¹

THE CLOCK(S) OF A DRAWING AS NON-INSTRUMENTS, EXPANDING THE VOCABULARY

In order to explore the curious spatio-temporal, embodied practice of divination of a drawing through the act of drawing, and also in order to unfold ‘us’ – ‘the drawer’ – as the integral ‘hermetic reader’ in the drawing, we decided

to work on and ask ourselves this question of “the Clock(s) of a Drawing” in our elective course *Drawing Constructions* in the fall semester 2021-2022 (fig. 3). Our project “The Clock(s) of a Drawing” started firstly as



DrawingConstructions is an elective course initiated and led by Bahar Avaroğlu at the Faculty of Architecture at Istanbul Bilgi University since 2017. 2021-2022 Fall Semester participants are: Hazar Abdülkayhan Arfoğlu, Sena Arslan, Deniz Cem Aydın, Altan Hatem Esmat Bahi, Öykü Duru Bilgen, Beyda Çağlar, Ahmet Gökem Çetin, Abdolrahman Daghestani, Rauf Fiat Ekinci, Celal Kaldi, Ahmet Yiğit Karahasan, Ayesha Khanani, Sena Kocakaya, Yasar Emir Oztebacer, Buket Pamuk, Eray Pekçetin, Elif Sert, Rand Wadi.

Fig. 3 – The initial poster of “The Clock(s) of A Drawing and DrawingDials”, and of the guest lectures. ©DrawingConstructions.

a series of embodied readings of various selected drawings or drawing fragments through variegated projective methods. In due course, "the projective cast"⁴² of drawing demonstrated itself not as a static construct (nor as a three-dimensional transcription, nor as a translation of the drawing), but as a ritualistic and poetic act of imaginative reading – as *drawingdials*. These projective *drawingdials*, with the 'hermetic drawers' as a latent and potent part of them, are constantly re-read and re-drawn, transforming themselves into enigmatic drawing-instruments of their own temporalities. These *drawingdials* embody the memory of reading that span over the whole semester, and become a compilation of anachronic durations of various rituals of hermetic readings. In each student's work, we encounter the occult lines and traces of their own hermetic book of hours of drawings. Thus, these *drawingdials* manifest themselves as their own embodied clocks – or rather non-instruments.

Also challenging and expanding the contemporary vocabulary of analogue drawing instruments (that has diminished considerably with the rise of digital devices), by an experimental set of various materials such as flickering candle lights, tweezers, mirrors, manifold light sources, candle wax, strings, chains, various liquids, oils, gels, and cloths..., we intentionally avoided using papers and pens. Expanding this vocabulary even more through the integration of camera, screen, and sound...etc, the performative and ephemeral character of these embodied clocks is even more emphasized.⁴³ These *drawingdials* transform thus into poetic and cinematographic acts of reading (fig. 4 - 9).

These ludic and performative *drawingdials* initiate and set at the same time various ephemeral, labyrinthine polyphonic conversations (fig. 10). Thus, our

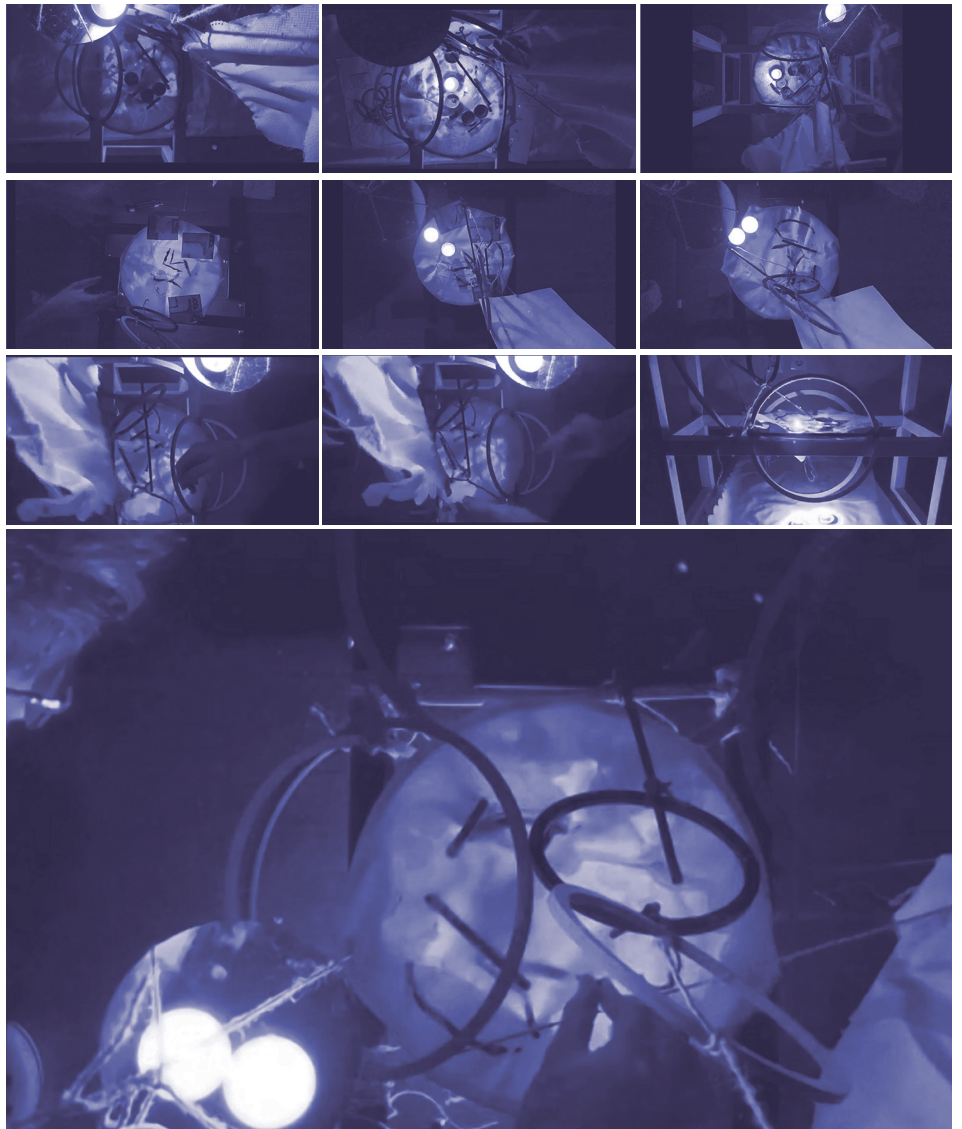


Fig. 4 – Work by Hazar Abdik (Fall 2021-2022). ©DrawingConstructions.



Fig. 5 – Work by Deniz Cem Aydın (Fall 2021-2022). ©DrawingConstructions

ritualistic gathering becomes a celebration of "a plurality of independent and unmerged voices and consciousness."⁴⁴ At this stage, 'polyphony' emerges as one of the key concepts: Not necessarily referring to the inclusion of a variety of sounds

(the sound of the drawing, the sound of the instruments, the sound of dialogues...), the emphasis on polyphony is made essentially through the absence of any hierarchy or of any urge to merge voices into a unified happening or temporality.

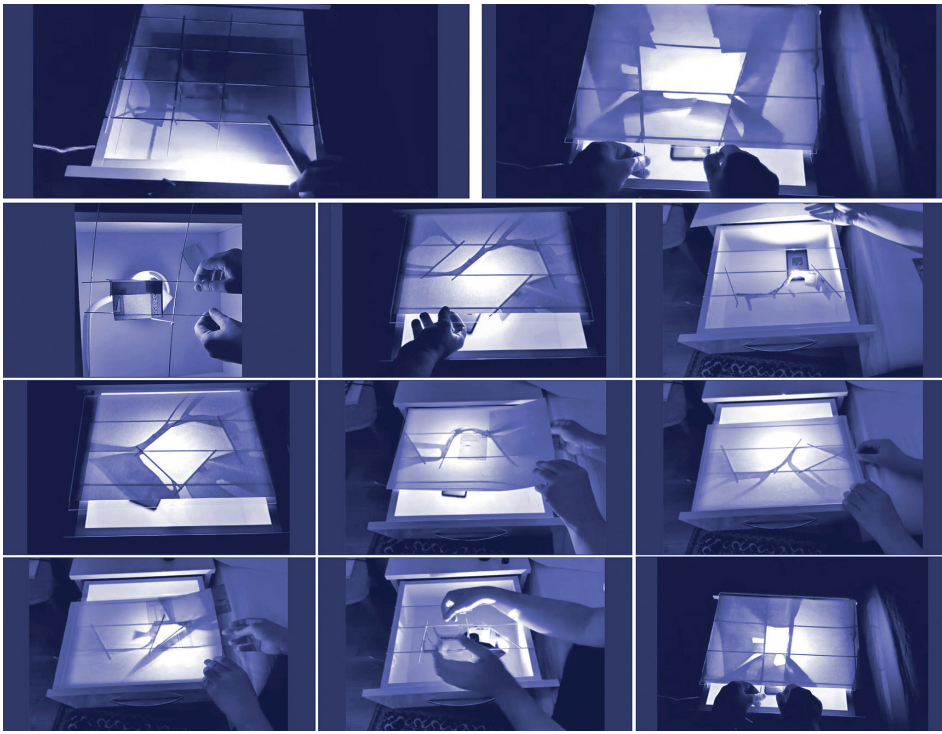


Fig. 6 – Work by Ayhan Arifağaoğlu (Fall 2021-2022). ©DrawingConstructions.



Fig. 7 – Work by Sena Arslan (Fall 2021-2022). ©DrawingConstructions.

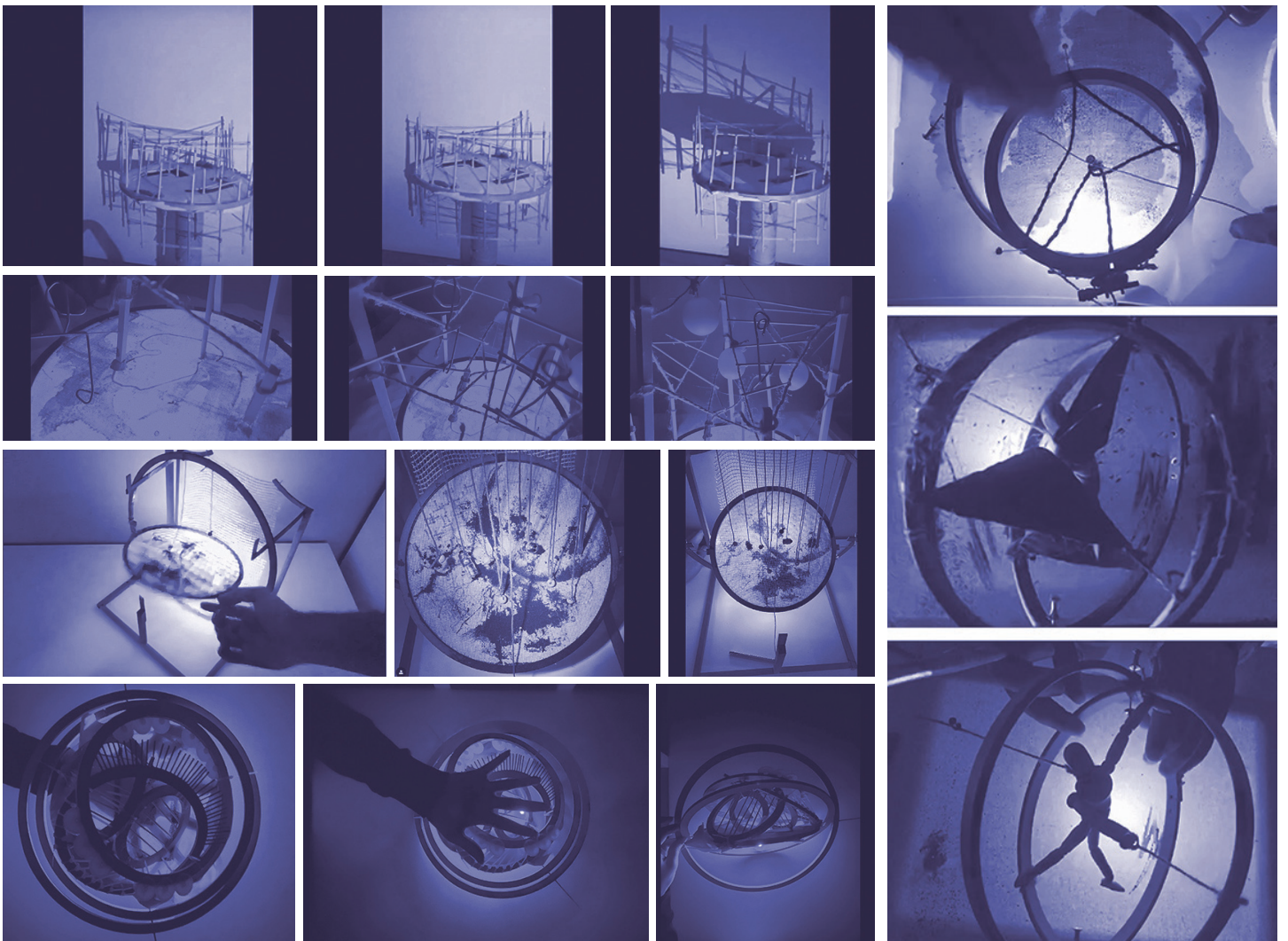


Fig. 8 – Works by Ayesha Khanani, Öykü Duru Bilgen, Yaşar Emir Özkebabcı, Buket Pamuk and Aliaa Hatem Esmat Bahi (on the right) (Fall 2021-2022). ©DrawingConstructions

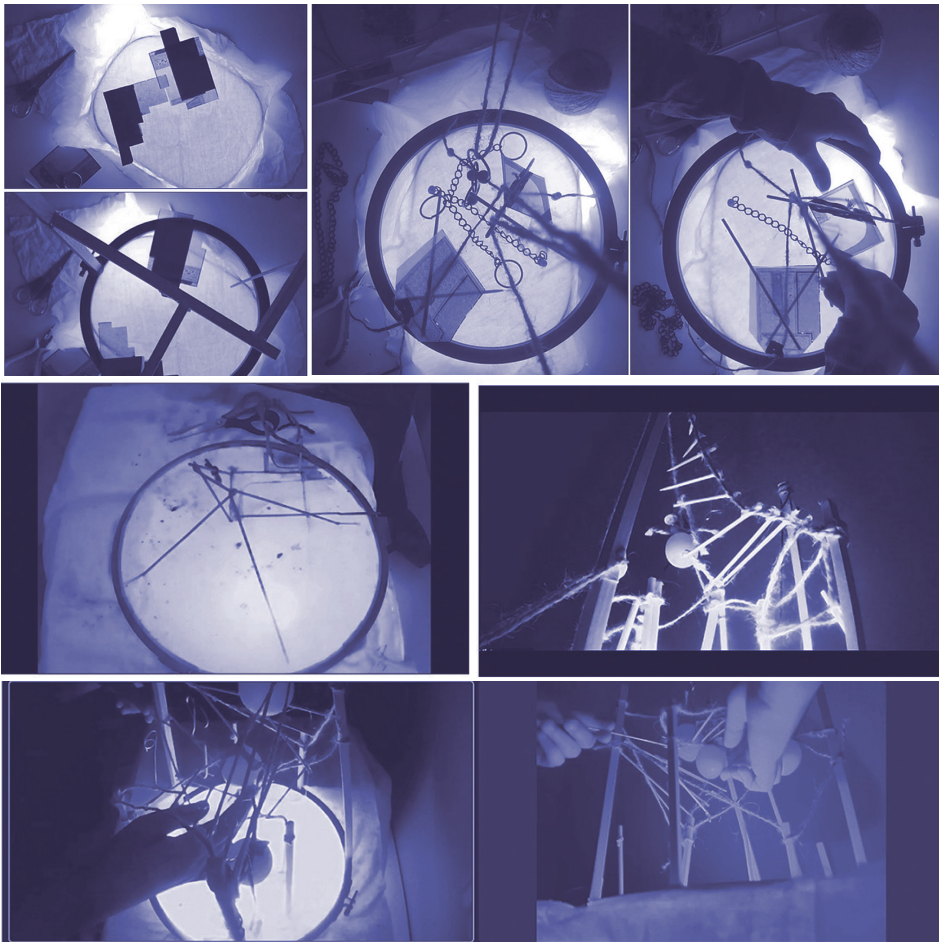


Fig. 9 – Works by Rand Wadi, Öykü Duru Bilgen (Fall 2021-2022). ©DrawingConstructions.

UNDECIPHERABLE ENIGMA OF DRAWING

Who tell(s) the time? Whose voice(s) do we hear? Or rather, who tell(s) a drawing?

Our project “The Clock(s) of a Drawing and the DrawingDials”⁴⁵ unfolds as an experimental drawing project in search for polyphonic temporalities embodied within the act of drawing with the drawer/reader as an inseparable part of it.

This experimental quest calls for variegated states of undecipherable incarnation of a hermetic reading/drawing as “an enigma in person” rather than “the representation of an enigma”.⁴⁶

Hereby, perhaps we may thus discuss the critical urgency of our own unfixed and inherently polyphonic situatedness and question the criticality of the act of drawing.⁴⁷

DrawingConstructions is an elective course initiated and instructed by Bahar Avanoğlu at the Faculty of Architecture, Istanbul Bilgi University since 2017.⁴⁸

DrawingConstructions participants:

Hazar Abdik, Ayhan Arifağaoğlu, Sena Arslan, Deniz Cem Aydın, Aliaa Hatem Esmat Bahi, Öykü Duru Bilgen, Beyda Çağlar, Abdelrahman Daghestani, Rauf Fuat Ekinci, Ayesha Khanani, Yaşar Emir Özkebabcı, Buket Pamuk, Eray Pekçetin, Rand Wadi.

Special thanks to guest lecturers:

Adrianos Efthymiadis, Anne Romme, Firat Erdim, İpek Avanoğlu and Lyle Massey.

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|| workshop

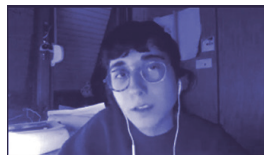
> in 2 groups of 7.

> ‘I see...’, ‘I hear...’, ‘I sense...’, ‘I feel...’, ‘It reminds me of...’..

> displace and situate yourself in your groupmates’ body/ position

> talk

> listen to your group mates, and draw out your clocks through displaced viewpoints.



‘I see a ring,’ said Bernard, ‘hanging above me. It quivers and hangs in a loop of light.’
 ‘I see a slab of pale yellow,’ said Susan, ‘spreading away until it meets a purple stripe.’
 ‘I hear a sound,’ said Rhoda, ‘cheap, chirp; cheep, chiro; going up and down.’
 ‘I see aglobe, said Neville, ‘hanging down in a drop against the enormous flanks of some hill.’
 ‘I see a crimson tassel,’ said Jinny, ‘twisted with gold threads.’
 ‘I hear something stamping,’ said Louis. ‘A great beast’s foot is chained. It stamps, and stamps, and stamps.’



Woolf, V. (1931). Waves.

Fig. 10 – “‘I see...’, ‘I hear...’, ‘I sense...’, ‘I feel...’, ‘It reminded me of...’” workshop by İpek Avanoğlu, January 2022 (with İpek Avanoğlu’s permission).

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NOTES

¹ACKLING, 1978.

²Daniel Libeskind's *Three Lessons in Architecture: The Machines* (1985) are: Reading-, Remembering- and Writing-Architecture.

³KING, 2007.

⁴SYNESIUS, 1888. p.3.

⁵ROOB, 2015. p.13.

⁶ROOB, 2015. p.11.

⁷ROOB, 2015. p.503.

⁸ERDİM, 2013.

⁹EVANS, 1984. pp.93.

¹⁰EVANS, 1984. pp.89-96.

¹¹EVANS, 1984. pp.90.

¹²EVANS, 1984. pp.91.

¹³FRASCARI, 1998. p.253 and CORBIN, 1977. p.ix-x.

¹⁴EVANS, 1984. pp.93.

¹⁵EVANS, 1984. pp.93.

¹⁶EVANS, 1984. pp.93.

¹⁷DEAMER, 1996. p.65-77.

¹⁸see BARTHES. "The Death of the Author", 1977. pp.142-148.

¹⁹DEAMER, 1996. p.72.

²⁰DEAMER, 1996. p.72-73.

²¹CALVINO, 1986. p.15.

²²"The Metaphorical House" is an artistic research project by BERNSTORFF AAGAARD,

FLARUP, HORNEMANN, MENGEL, PIND, ROMME and ZEUTHEN LESÉNÉCAL at KADK, 2020-2021.

²³MASSEY, 2007. p.96.

²⁴Baltrušaitis (1977. p.1) notes anamorphosis is "the most absurd side of perspective".

²⁵See PANOFSKY, 1991. p.67.

²⁶MASSEY, 2007. p.57.

²⁷For Allen's view on anamorphosis: ALLEN, 2000. p.15.

²⁸PÉREZ-GÓMEZ, PELLETIER, 1997. p.144.

²⁹See endnote 9.

³⁰MASSEY, 2007. p.107-108.

³¹MASSEY, 2007. p.107-108.

³²EVANS, 1995. p.366. Also ALLEN, 2000.

³³HEJDUK, 1987.

³⁴HEJDUK, 1987.

³⁵HEJDUK, 1987. The poem is as follows: "While Eve waited/ inside of Adam/ she was his/ structure/ her volume/ filled him/ his skin hung/ on Eve's form/ when God/ released her/ from Adam/ Death rushed in/ preventing collapse"

³⁶I discuss this topic in relation to the 'Lyric I' in another article with reference to Mutlu Konuk Blasing's Lyric Poetry: *The Pain and the Pleasure of Words*. USA: Princeton University Press, 2007. "Çizimin Lirik Seslerini Düşlemek: 'İç Ağız'ın Karnavalesk Mırıltıları", *Betonart*, no.72, pp. 30-37.

³⁷HEJDUK, 1988. p.340.

³⁸HEJDUK, 1987.

³⁹KRAUSS, 1999. p.100.

⁴⁰See SHAPIRO, 1987.

⁴¹HEJDUK, 1987.

⁴²EVANS, 1995.

⁴³See our previous related drawing experiments "Constructing The Table as a Ritualistic Drawing Site" (2020) in GALLANTI, Fabrizio (ed.). *Pan Scroll Zoom: Teaching Architecture Under Lockdown. 20 Studios Worldwide That Went Online*. London: Drawing Matter, 2021. p.95 and the video available at: <<https://centredesign.com/entracte-constructing-the-table/>>

⁴⁴BAKHITIN, 1999. p.6.

⁴⁵The short video presenting critical excerpts from "The Clock(s) of a Drawing and the DrawingDials" has been awarded the Intracacy Prize at Archishorts by A+DFF (April 2022). DRAWINGCONSTRUCTIONS, Bahar AVANOĞLU, Canan İŞİK, İpek AVANOĞLU, Manuel J. PEREZ III (ed.). Available at: <<https://vimeo.com/704311151>>

⁴⁶PAZ, 1978. pp.45.

⁴⁷See RENDELL, 2007.

⁴⁸The online archive is available at <<https://pair-folio.com/drawingconstructions>>.