ARCHITECTURAL DRAWING: PARALLEL RULES

Featuring work by Architensions, Bruna Canepa, Galo Canizares, Aelitta Gore/Daniel Hall, Carole Lévesque, and Young & Ayata

83 Grand Street, New York
11/19/2022 - 01/20/2023
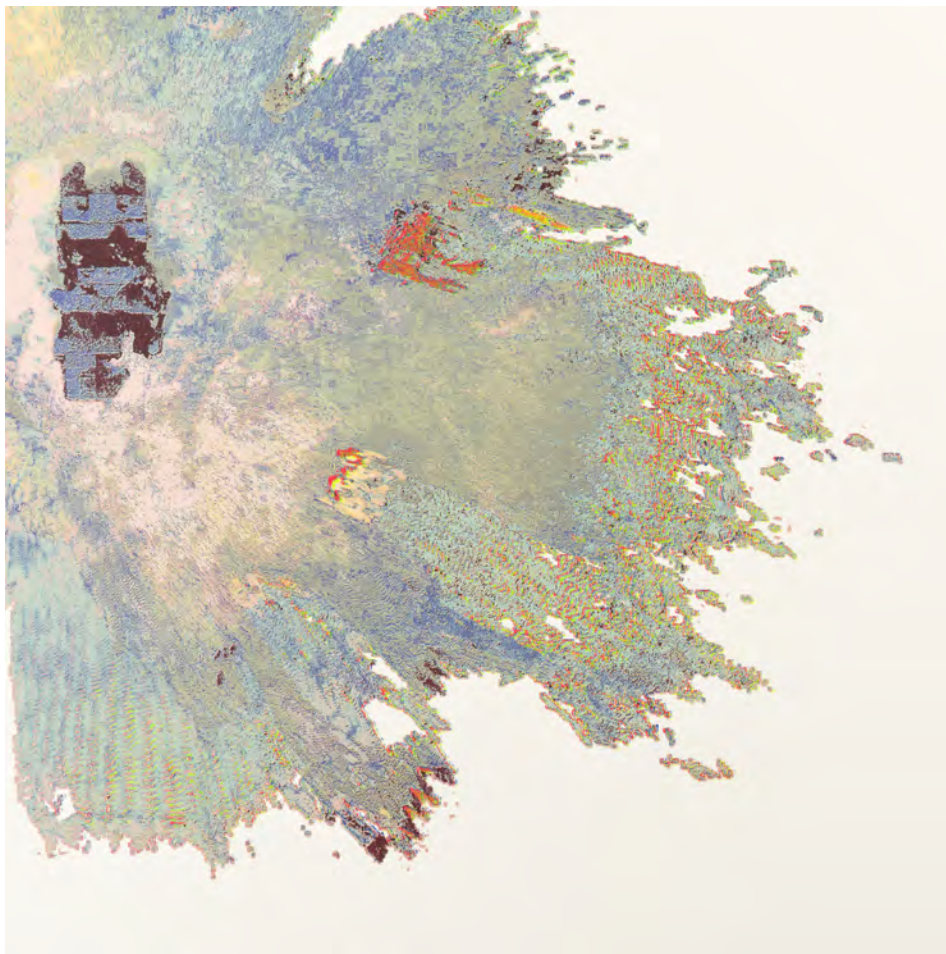
Young & Ayata, *Spectral Montage 37*, (2022) Serigraph on paper, 20 x 20 inches.

About the Exhibition

a83 is pleased to present *Parallel Rules* the second exhibition in an ongoing Architectural Drawing series. *Parallel Rules* features drawn work by six architecture practices: **Architensions** (Alessandro Orsini and Nick Roseboro), **Bruna Canepa**, **Carole Lévesque**, **Galo Canizares**, **Aelitta Gore / Daniel Hall**, and **Young & Ayata** (Michael Young and Kutan Ayata).

About the Contributors

Architensions (ATE) is an international architectural design studio operating as an agency of research led by Alessandro Orsini and Nick Roseboro and based in New York & Rome. The studio looks at architecture and design with a perspective rooted in site-specificity to envision modes of collective engagement, living, and cultural production. Architensions works at the intersection of theory, practice, and academia, focusing on architecture as a network condition in dialogue with the political and social context to create new possibilities for the contemporary city.

The Playground drawing series presents Architensions' recently completed installation project as part of the 2022 Coachella music festival. *The Playground* drawings, produced in collaboration with a83 for the *Parallel Rules* exhibition, depicts a series of vibrantly coloured towers composed of a scaffolding system. Shapes of various forms and materiality are superimposed within the structural grid. Colors derived from the spectrum of the dichroic film used as cladding in the built project, results in an intentionally vibrant color experience. The project's design takes its inspiration from Constant Nieuwenhuys's *New Babylon*, a city of improvisation, chances, and play as a critical alternative to the burdens imposed by production. In an analogy with Aldo Rossi's *Il teatro del Mondo*, *The Playground* creates an environment similar to a theater, in which people can interact in a sort of performance.

Bruna Canepa is an artist-architect based in São Paulo, Brazil, where she graduated Escola da Cidade (2013) and is currently developing her master's degree research *An Archeology of Drawing* in the History of Architecture and Urbanism program at FAUUSP–University of São Paulo. Canepa co-founded Miniatura (2010-2014) and collaborates regularly with architecture practices from her hometown São Paulo. Since 2007 Canepa has been participating in solo and collective exhibitions in Brazil and abroad.

The eight drawings by Canepa included in *Parallel Rules* are all extremely careful representations of architectural details rendered by hand in ink, coloured pencil, acrylic paint, dry decal, waterslide decal, instant lettering, and various adhesives. The rare mediums used by Canepa in her work come from the artist-architect's continuous search for this type of material within old shops specializing in train, car, or airplane miniature models. Canepa, who has been collecting this drawing material (almost extinct by now) for more than 10 years, skillfully collages the found graphic elements, reconfiguring them within her own precisely drawn contexts.

Galo Canizares is a designer, writer, educator, and pixel painter. His work interrogates the emerging sociotechnical effects of code, screens, and software culture. He is the author of *Digital Fabrications: Designer Stories for a Software-Based Planet*, a collection of essays on software and design.

SCREENSPACE SILICA is a series of animated digital paintings made with custom real-time painting software. Each painting is uniquely generated through a stochastic generative process involving simulated paintbrushes, limited color palettes, video feedback, and graphics quantization algorithms. The brush strokes repeat themselves continuously producing layered color mixtures which bleed together and are then quantized and separated into limited colors. Like halftone images, the resulting texture is a kind of primer on digital color theory where dithered pixels produce the illusion of a mixed color. The animations loop seamlessly and generate 90 unique individual still frames, 4 of which have been translated as serigraph prints on paper in collaboration with a83.

Aelitta Gore and **Daniel Hall** met at The Cooper Union and are currently practicing architects and makers in New York City.

Gore and Hall's film, *Section Through a Path*, depicts a 5ft section that follows a path along the ground; a cistern, a home, a garden, a workshop, and a pond. Layers of elements move at different speeds to create an elevational parallax where contrasting tones, densities, and textures generate the illusion, or memory, of spatial depth. Each drawn element, built part, living thing, geological form, etc. was produced on a computer, a collaging of drawn vectors and manipulated photographs filtered through digital noises to make relative the parts. Through collaging of elements from both the built and non-built environments, the film fluctuates between definition and abstraction; a tension generated between the precise dimension of the marks and the implicit temporality of the systems.

Carole Lévesque is an academic and trained architect based in Montreal, Quebec. Her work explores the representation, temporality and practices of urban space and architecture. Through drawing and

various modes of representation, her research investigates the processes of abandonment and renewal. Recent projects have specifically focused on vacant lots in Beirut, Montreal and Rome. Co-founder of the Bureau for the Study of Undisciplined Practices (BéPI), and member of the Cultures – Arts – Societies Research Center (CELAT), she is a full-professor and the director of the School of Design, University of Quebec in Montreal where she teaches studio, theory and criticism as well as research by design methods. She is co-editor of *Inventories: Documentation as Project* (BéPI, 2021), author of About *Uselessness in Architecture* (L'Harmattan, 2011) and *Finding Room in Beirut, Places of the Everyday* (Punctum Books, 2019). Carole Lévesque holds a PhD in Environmental design, History and Theory of Architecture from the Université de Montréal and a professional graduate degree in architecture from the University of British-Columbia.

Lévesque's drawings presented in the *Parallel Rules* exhibition are part of an exploration on the representation of urban abandoned areas. Drawn by hand with a technical pen, they seek to build a possible waste-landscape where the scale and density of the drawings transform our gaze upon these otherwise forgotten areas.

Young & Ayata formed as a partnership in New York in 2008. The practice is dedicated to building commissions, exploratory mediations, and published arguments where the reality of the contemporary environment is engaged as a provocation for experiments in form, material, and imagery. Young & Ayata have received the Progressive Architecture Award, Design Vanguard Award, Young Architects Prize, AIA Honor Award, and a first-place prize for the design of the Bauhaus Museum in Dessau, Germany. Michael Young is an Assistant Professor at The Irwin S. Chanin School of Architecture at the Cooper Union. He is the recipient of the 2019-20 Rome Prize from the American Academy of Rome and the author of *Reality Modeled After Images* (Routledge 2021). Kutan Ayata is an Associate Professor and the Vice Chair in the Department of Architecture and Urbanism at UCLA, where he also serves as the Director of the Master of Architecture Program.

Young & Ayata's *Spectral Montage* project comes from a series of experiments with photogrammetry software created off physical models made by the artist James Casebere. The *Spectral Montage* serigraph print series–produced in collaboration with a83–depicts a translation between various mediums of representation common to architectural practice; moving between physical model building, photography, spatial modeling through photogrammetry, and fine-art printing techniques. Young & Ayata record the distortions these technologies produce which in turn open alternate aesthetic and conceptual possibilities and provoke a revaluation of disciplinary assumptions regarding representational conventions.

About a83

a83 is an organization with a three-part mission to exhibit, publish, and promote experimental projects in architecture, art, and design. Started in 1978 by master printmaker John Nichols, the organization continues to operate at the original location in Soho as a printmaking studio, project-space, and continually growing archive. The 83 Grand Street location is used to produce exhibitions and installations, host workshops, and broadcast work to new audiences.

Press Contact

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For images, visit www.a83.site/parallel-rules-photo-gallery