Citation:
Geldard, JL and Leah Geldard, J (2013) The Frame and The Blueprint. TRACEY Online Journal. ISSN 1742-3570

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Drawing and Visualisation Research

Published in *TRACEY* | journal
Process
August 2013

www.lboro.ac.uk/departments/sota/tracey/
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THE FRAME AND THE BLUEPRINT

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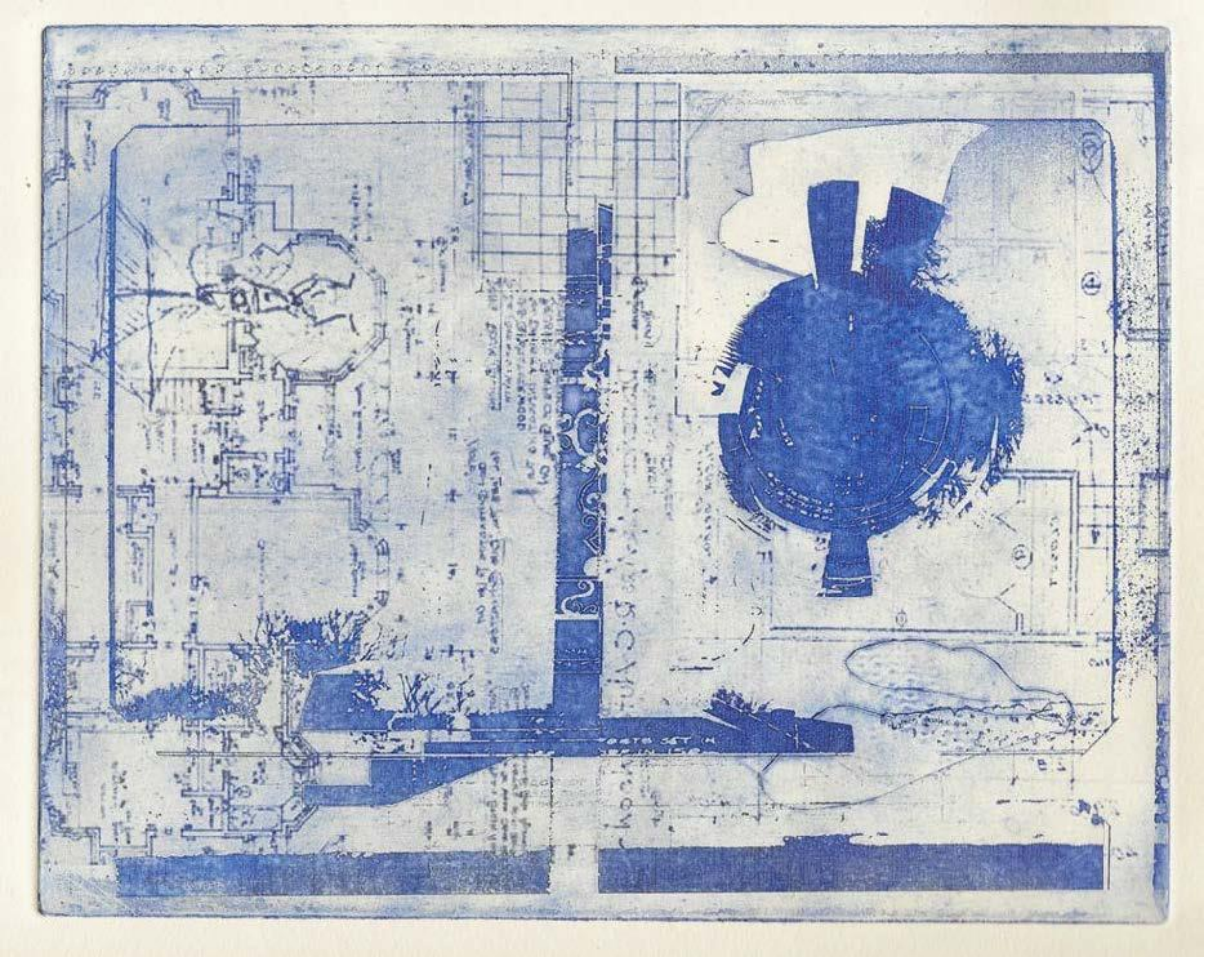

FIGURE 1. JOANNALEAHGELDARD, FRAME (I), PHOTOPOLYMER PRINT FROM DRAWING, PHOTOGRAPHY AND DIGITAL PRACTICES, 22 X 18CMS

This critically begins to examine the role of technical drawing combined with visual art practices using the language of spatial practices and architectural blueprints. It is part of a larger study at doctorate level whereby transdisciplinary methods from Art, Architecture and Design are researched within the context of edgeland spaces under threat by the built environment. Using drawing as a tool to explore the relationship of architecture and the body, current work extends the horizontal line into spaces to map how we can transform our gaze. This in turn asks how we might adopt methods which activate spaces as memory and use these spaces as a repository for works that activate a culture specific to drawing edges.

Derrida's insight on inversion and inflections, reflections and contours over and around the horizontal line help to view this not as a surface but as an unfolding envelope of spaces as in Deleuze through drawing. [1] The deconstructive nature of Deleuze's approach to architecture disrupts perceptual habits but his application of folding architecture from this

[1] Jacque Derrida, The Truth in Painting; (1990,) pp279

perspective provides a connectivity between site and structure[2], inside and outside as hopefully indicated in this image.

It takes the position of Deleuze and *techne* alongside his musings on art architecture and spatial practices. *Techne* is understood as that which is within our grasp and underscores the craftsman and the ability to grasp an image in a time period rather than understanding this as simply technology. Rather, the use of blueprinting, photopolymer and the conceptions of folding space are gathered and framed as to what can be brought forth.[3]

Deleuze uses the frame to draw attention to what is simultaneously present and in this case the role of the horizontal line and spherical horizon. Deleuze advocates that a universal expression is to construct a frame as into organise the architecture and fabric of space and time. This framing device is used here to both draw architecturally and frame the frame. This can be understood as a condition of distancing where the production of a frame to plane abstracts the sensations of the body and creates distance. In addition he posits the use of frame as architectural to tame the virtual. For instance horizon drawn is both horizontal and circular mimicking the framing of the virtual and the construction of planes in an attempt to organize space. However the difference in horizon appears to be more purposeful in terms of the crystallization of time past and present as we use *techne* in drawing space.

As we tackle the implications of horizon, architecture and our occupation of a space it is pertinent to demand more than the mere representation of the horizontal line and horizon as distant and visionary for it is now virtual, occupying simultaneous realities and in new drawing developments can be curved and folded to shift how we perceive horizon. The horizon re-drawn is double framed in this image.

Grosz emphasizes the dislocation and abstraction of the body and expands on the virtual in much of her writing on Deleuze noting that art is not an intrinsic relation to the body but the opposite, linked to the processes of distancing and this case by Deleuzian's framing.[4] It is the framing that creates territory and organises space and draws attention to it. By ordering and using framing with the horizontal line and horizons at edgelands we can anticipate.

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[2] Paul A. Harris, Ch2,To See with the Mind and Think through the Eye: Deleuze, folding Architecture, and Simon Rodia's Watts Towers; Deleuze and Space, Ed Ian Buchannon and Gregg Lambert (Edinburgh University Press;Edinburgh) pp37.

[3] Johnny Golding, Fractal Philosophy, Deleuze and Contemporary Art (Edinburgh, Edinburgh University Press; 2010) pp145

[4] Elizabeth Grosz, Chaos, territory, Art; Deleuze and the Framing of the Earth (New York Columbia, University Press; 2008) pp12

'The Deleuzian concept of space made visible in folding architecture that yields a different notion of the body, and entails thinking through a new adaptation between the body and space'[5]

These differentiations whilst complex in the matter of space are simplified by understanding them through Deleuze's fold which can be understood as the components of itself and the inclusion and differentiation of them. This is intrinsically wrapped by the envelope which exists for this purpose. Ultimately there is a space between the envelope and the components folded. This gap, the dimension of space image is abstracted and framed as virtual. The *techne* and framing devices to bring forth space co-exist in this frame and draw attention to how the horizontal line/the horizon are enveloped as distant, virtual and abstracted to produce organised space. Therefore it identifies the limitations of drawing spaces in relation to the body but counters this with the effect of the envelope which draws us into an awareness of what exists within the frame and how one actuality can become virtual; what is present rather than represented. In blueprinting these spaces this work attempts to draw attention to the actual and virtual presents within these sites and indicate a renewed inquiry and value to horizons and edgelands through *techne* drawing to visualise the invisible.

'Folding architecture's techniques operate top-down, in that they move from philosophical spatial concept to designing abstract diagrams to implementing them in plans and projects.'[6]

[5] Ibid Paul A. Harris pp37

[6] Ibid Paul A. Harris pp38