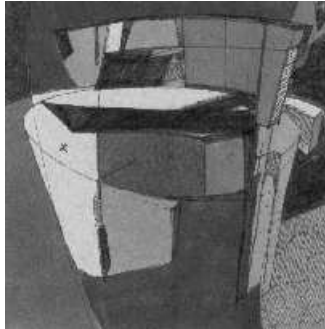


2

DRAWINGS | MUSINGS | THOUGHTS

[1980 -1999]



DRAWINGS | MUSINGS | THOUGHTS

[1980 -1999]

Lacking a narrative, not illustrative.
Lacking a plan, program, concept, not architecture.
Lacking a name, number, unclassified, therefore not significant.
Lacking (proper) perspective, not projections, not tracings of absence (architecture)
Resembling architecture, not art?
Lacking completeness, therefore open to changes and interpretation

MATERIALITY MAKES OUR THEORETICAL BROODINGS OF OPPOSITIONS FUTILE. THE IDEALIZING AND UNIV

ERSALIZING TENDENCIES OF ORDER IS BALANCED BY THE NATURAL DETERIORATION OF MATERIALS, THEIR

5	MUSINGS DRAWING WRITINGS
7	LINE DRAWINGS
13	"POST-ITS"
23	MULTIMEDIA

The body-and its projected absence- becomes thematic in drawing. And only in an architectural drawing can a disembodied abstraction cast a shadow.

Stanley Allen
(Projections: Between Drawing and Building;
Architecture and Urbanism, April 92)

NATURAL DEATH. IT IS IN THIS ALLOWING OF DEATH AND ACCEPTING OUR INABILITY TO IMPART IMMORT

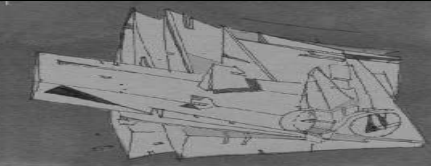
DRAWINGS | MUSINGS | THOUGHTS > LINES OF THOUGHT

Cartography of an interaction between myself and the medium, these drawings personally are records of a negotiation: every line down on the paper laid down without a specific illustrative motive, yet with deliberation/care, instantly becomes its own in the space and influences the next. Program free, unnamed, unnumbered, and with not intention to illustrate a specific architectural condition, they still refer to architecture. Holding various personal values including nostalgia, therapy, aesthetic gratification and expression (art?), their architectural value lies outside of these and their surface characteristics, in one embodied condition: the resistance to my determining what it (art/architecture) will be.

Personal ideals of architecture constructed through deliberate lines but without a plan: a pre-figured mimesis of the yet to be realized which has already been diminished by the act of that very plan. For the representational projection to happen the architecture has to be pared down, its problems defined, its questions pre-selected. The *ideal* present in the architecture of these drawings lie outside their surface aesthetics, or their (now normalized) freedom from real world pressures, in their indeterminable nature.

Lacking a pre-figured end product (product of Craft according to English philosopher R.G.Collingwood) these become art: not gaining such status from external validation but by its way of having become. These drawings constitute both a "parallel" project as well as an intersecting one to the IDEAS, BUILDINGS, PROJECTS represented in the other book. Never a catalogue of formal options these are not "originals" to cast shadows.

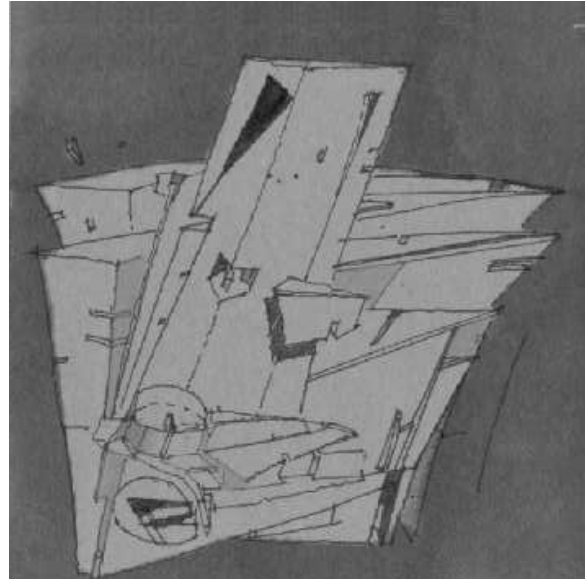
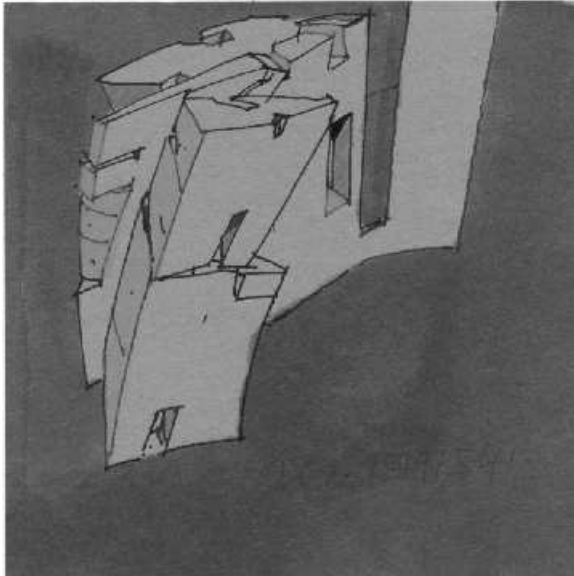
ALITY, MATERIALLY, ONE CAN FIND ANOTHER NOTION OF THE NATURAL > ARCHITECTURE OF THE MATER -



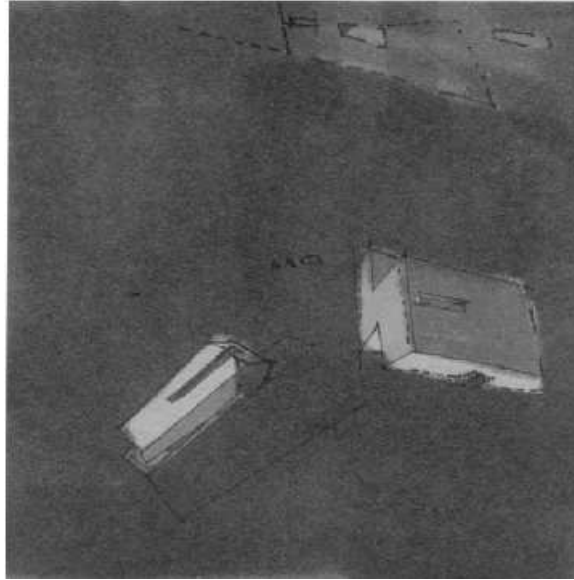
REALIZED LINE. THE REALIZED LINE. THE LINE THAT IS DRAWN CAN DRAW TOGETHER. > IF IMAGINATIVE

"POST-ITS"

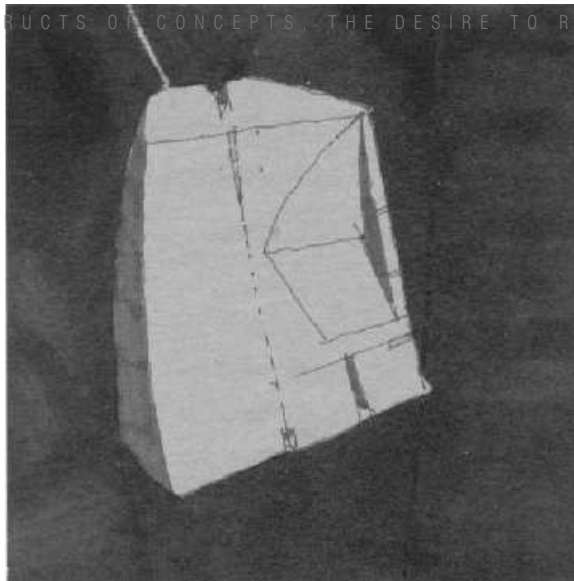
1998-99

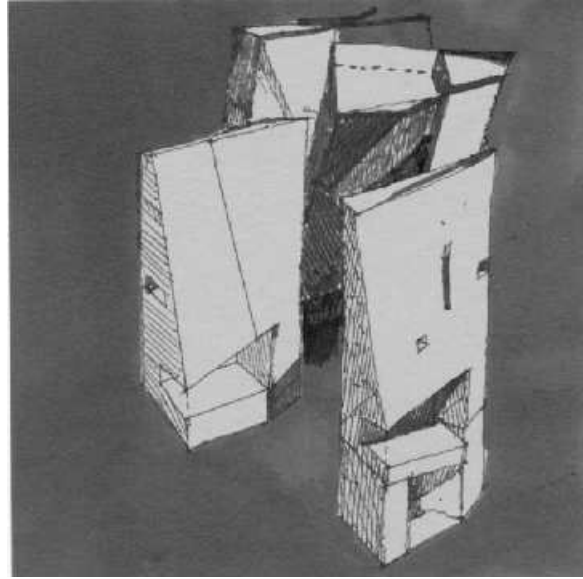
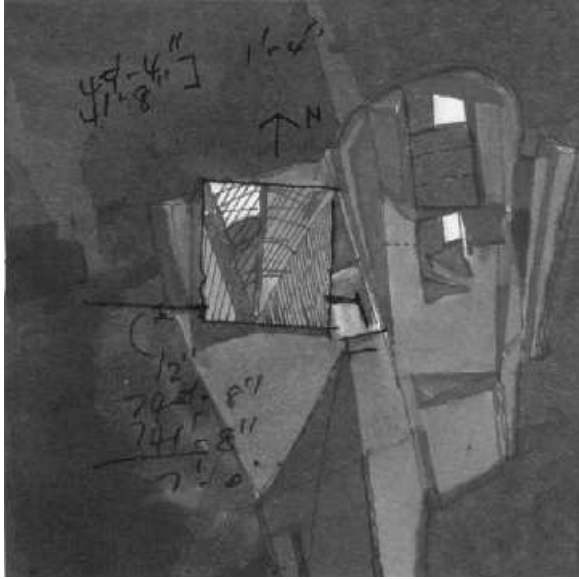


SEEING OF THE BUILT WORLD = SELF-HALLUCINATION, THEN ARE CONSTRUCTED ILLUSIONS BETTER? IT



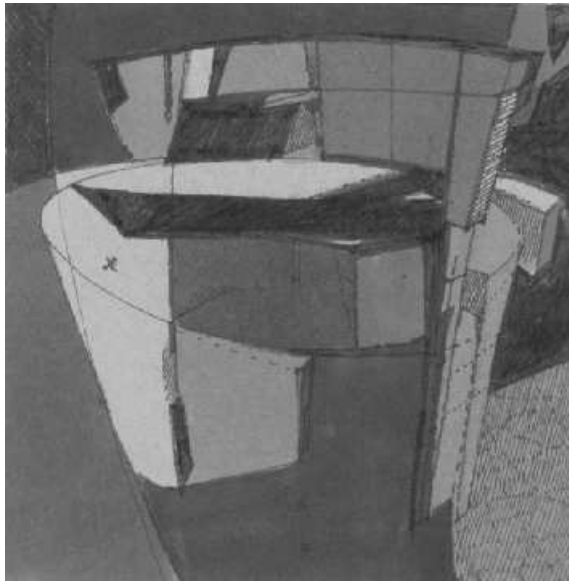
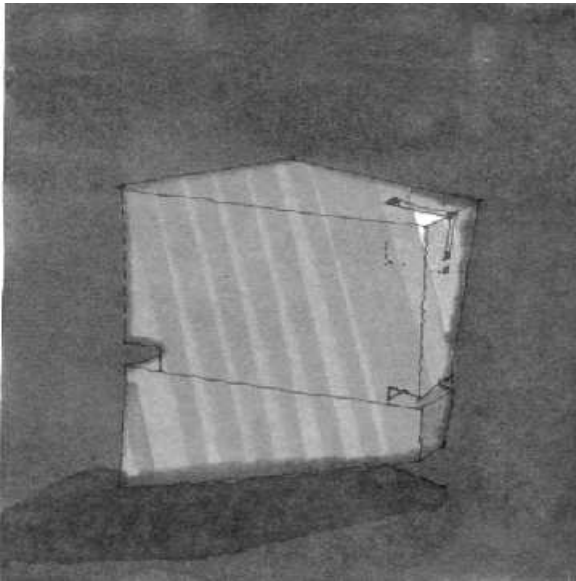
IS THROUGH LITERAL CONSTRUCTS OF CONCEPTS, THE DESIRE TO REALIZE IN VISUAL TERMS THAT THE I





PHYSICAL WORLD BE REDUCED TO REAL MEANINGLESSNESS. IT IS OUR PENCHANT TO MAKE VISIBLE, PHENOMENON

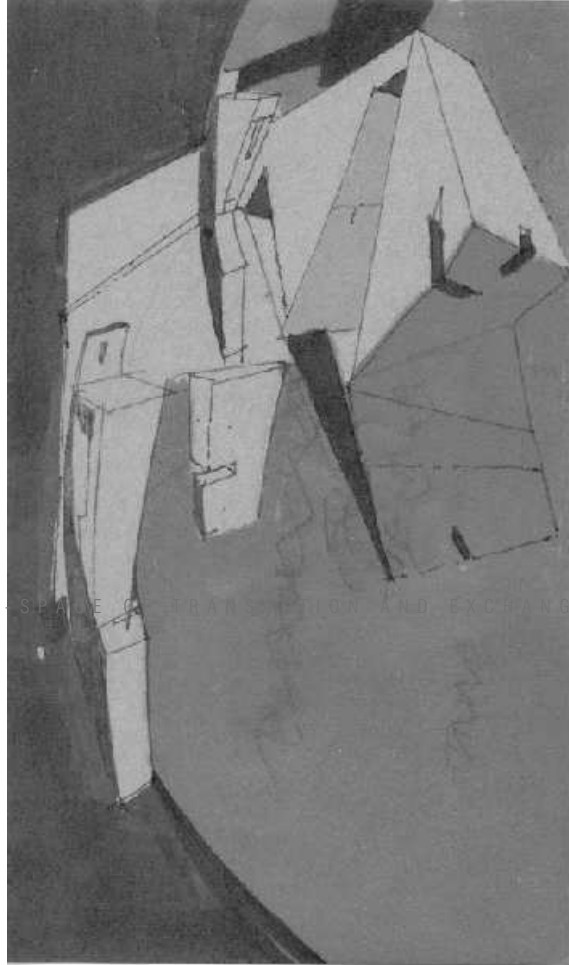
Materiality makes our theoretical broodings of oppositions futile. The idealizing and universalizing tendencies of Order is balanced by the natural deterioration of materials, their natural death. It is in this allowing of death and accepting our inability to impart immortality, materially, one can find another notion of the natural.



MENA THAT NEVER WILL TO BE, THAT WE EXHIBIT AN ARISTOTLEAN MIMESIS. > IN THE EDGE, THE LIN

Either/Or, Both and ...Neither.

Is it really a line, or the edge of one dominating the other, or the two edges meeting? In being open to all interpretations it becomes poetic. Can architecture be a poetic act? Can poetry be an act? To say yes is to reduce to it mere writing/recording. It is not a thought either in strict definition. That would universalize it with all other thinking and reduce it. In as much as that a poetic experience can affect our relation with the world we live in it assumes an inbetweenness.



E, THE DEFINITION, THAT UN-DEFINABLE NON SENSE OF TRANSITION AND EXCHANGE, THE NEITHER HER