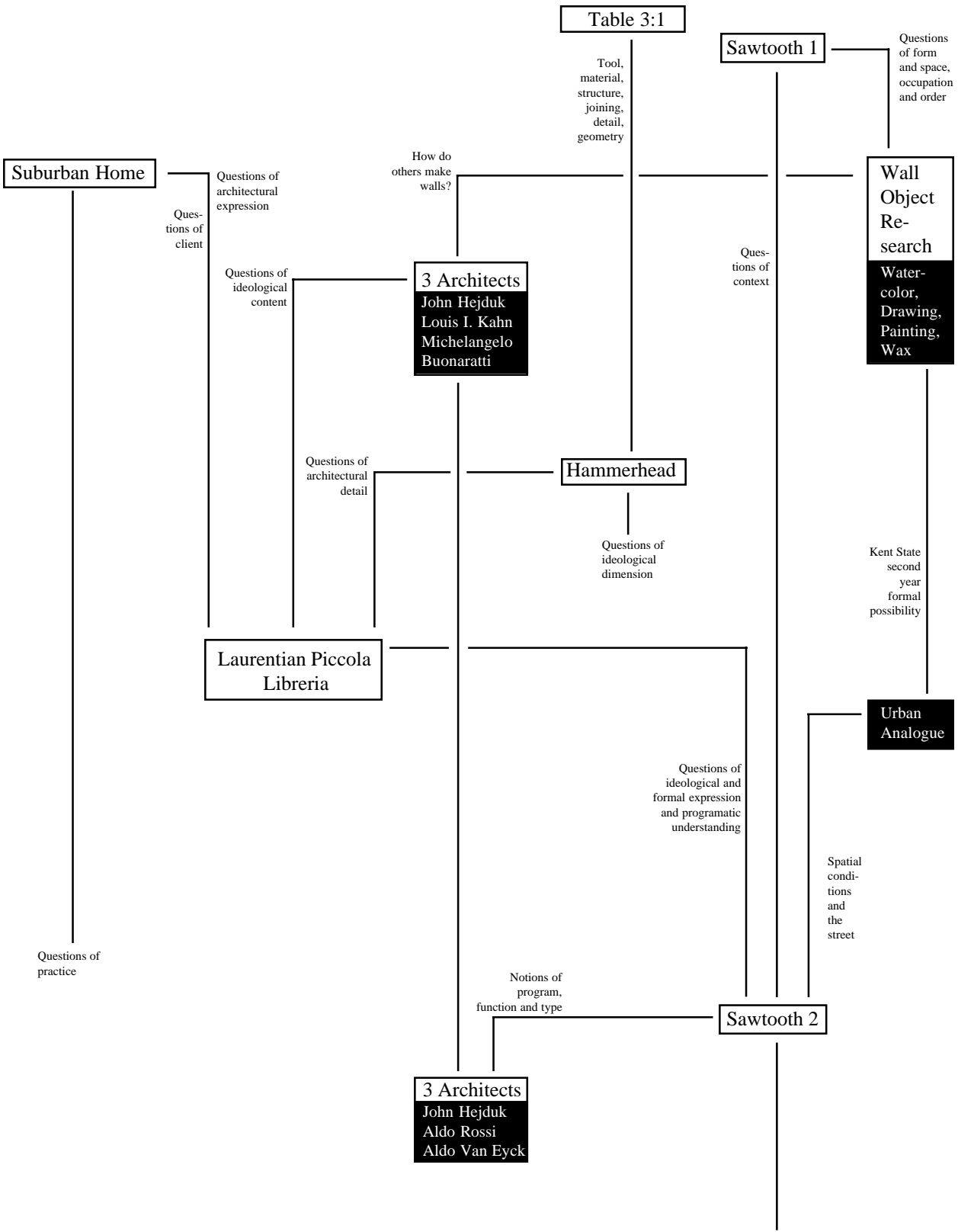


Chronology

Suburban Home Laurentian Piccola Libreria 3 Architects Furniture Sawtooth Global Probing



This kind of questioning and reversal shows itself in many forms throughout the projects. They are the origins of a preoccupation with revealing the dramatic nature of human endeavor. The dark side of architecture is constant, as is the optimistic. Every great story is, fundamentally, this opposition.

There are many layers of involvement in the development of a work. Within those multiple layers decisions are made based upon an assortment of grounds. Meaning, however open ended, depends upon decisions that must be made, a framework. Those decisions allow meanings to bleed through the matrix.

The furniture projects did not acquire the sorts of ideological reference that other Descendants were founded in. The resistance was thin, meaning that there were few and they were not deeply considered. For example, references to Iakov Chernikov are embedded in communist ideology, yet this sort of thinking was not brought into the fold. This work has little to do with larger picture of furniture design and mass production, it carries no reference to culture. The pieces are "cool stuff" which is in large part what I learned to do at Kent State. As they stand they have formal beauty and are innovative objects. Beyond the Descendants (my Project) they have little relevance. But how important is it for a design to have relevance beyond the material dimension and the individual designer/maker? That is among the fundamental questions that I am struggling with.

This project slipped into hibernation (or died), but it was indicative of many problems of my Project approach. The issues of place, material resistance and order were each reasons for demise. This brings us to a pivotal moment in the descent from which the search for a deeper, more thoughtful understanding of architectural form and ideologies emerged.

In many ways, "Global Probing" posed only minor and superficial resistances. This translated into being formal (shapely) studies. The pieces were helpful in seeing the lack of strong ideological resistances to much of the work up to this point. They are based not in material resistance nor in functionalist or programmatic need. They are not so architectural. They question only my own understanding of architectural approach. They are firmly open, closing no readings; they are indefinite. Intention is not developed, and they have no symbolic content. With this, they point toward what have been weaknesses in my work, as they develop strengths. The "Probes" have graphic and tactile power. They have wonderful texture and variety. They are beautiful things, whatever their meaning. Perhaps, that is their meaning, there is power in that.

"Global Probing" offers no resolution to the struggle that I deal with concerning Kent, I still find it difficult discerning what to bring forth and what to leave behind. The study shows that I have many loose ends to deal with in my lifetime, that is where V.P.I. comes in. I came to Tech in order to find out how to fill voids in my education, generally, I had an idea of what was missing, but I did not know how to approach the problem. This exercise opened the understanding of those voids, pointing toward their specific existence, allowing others to help me understand in what ways I may begin to approach things differently, and finally, begin to break down the walls.

The many resistances to the work proved a rigorous testing ground for the ideas. A simplified architectural idea, initially, may have been more successful in moving through those resistances without as high a degree of mutation. Meaning, that the architecture would have been more ideologically successful from the outset. This, in all probability, would have made it formally and economically more successful as well.

Teaching critically forces us to reevaluate the hegemonies of architecture and culture.

Ideological and symbolic relationships were held in a more immediate reference system based on Michelangelo's. The relationships to other Descendent works are manifested in a pure conception of the architectural idea of the parallel walls (Suburban Home). A far more ideological view toward geometry, proportion and rhythm is in place. The project was a direct Descendent of the 3 Architects, Michelangelo, in large part, was the reference, becoming a client of sorts. This building is also a descendent of Walter Pichler's work in its sensitivity and attitude. The Architecture represents a return, for me, to the kinds of thinking I was able to infuse into two projects in 1994 as an undergraduate at Kent. Since then, things have tended to become increasingly convoluted. But this remains more focused and ideologically rooted.

This text documents a breakthrough. Conclusion: continue descent.

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