

Framing Impressions: Image, Drawing, and Collage
Rehanna B. Rojiani

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Steven R. Thompson

Shelley F. Martin

Frank H. Weiner

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Abstract

The architectural image acts towards two primary objectives; to represent what is there and to make present what is not. This differentiation between the two constitutes a frame in which what is not present can appear. Images considered as such allow for the exploration of the formal questions of place, questions that address both longing and belonging and one's belief that something can and should take place. Through photography, drawing, and collage, the project considers the nature of a room with a view in relation to the house and the field.

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thank you.

Table of Contents

| | |
|-------------------------|----|
| Impressions | 1 |
| On Drawing | 3 |
| The Architectural Image | 13 |
| Action's Grasp | 22 |

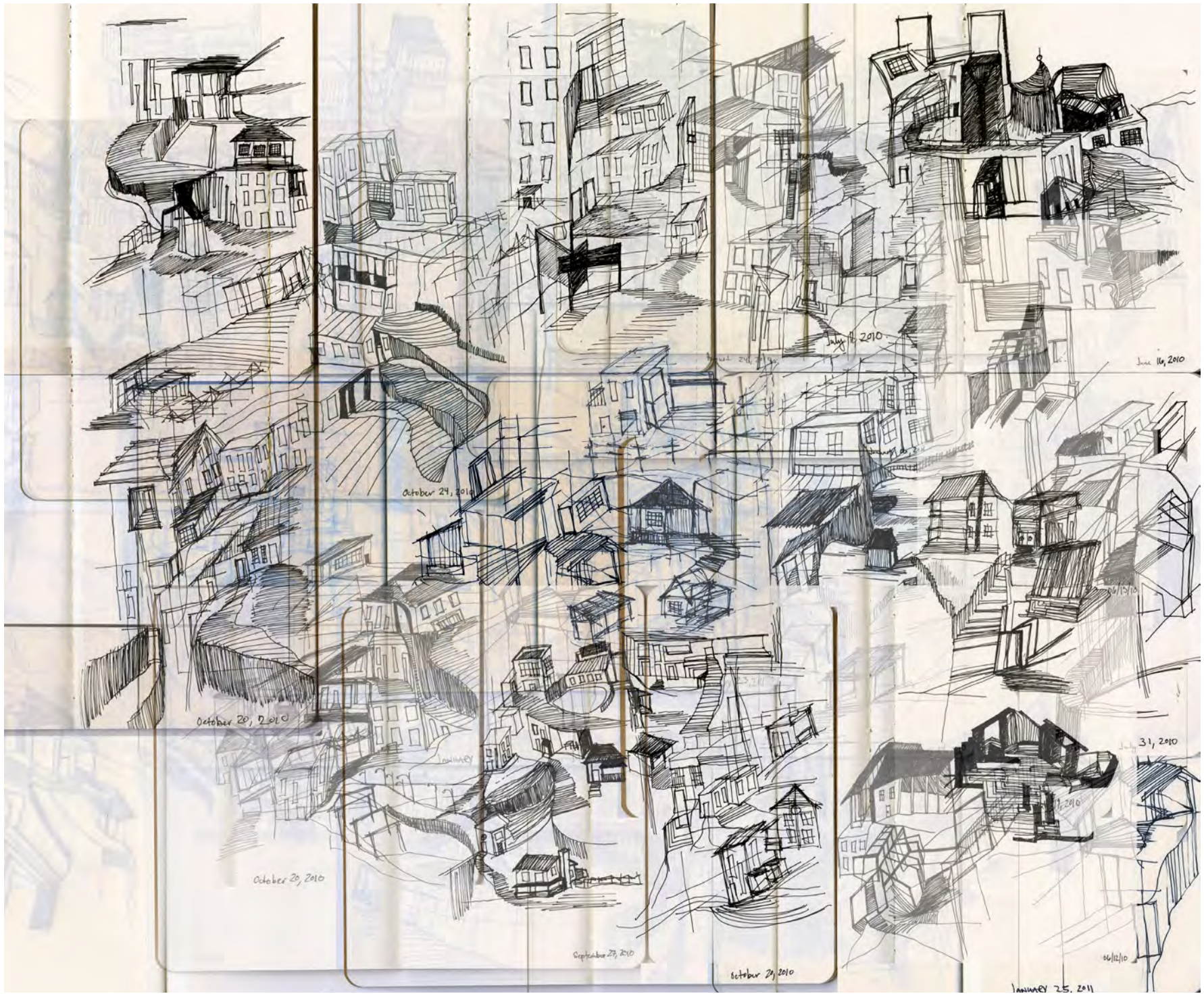
List of Images

| | |
|--|----|
| 1. Room Remembered | ii |
| 2. Passport Sketches (left to right, top to bottom) | 1 |
| September 27 | |
| June 12 | |
| June 12 no. 2 | |
| September 27 no. 2 | |
| July 19 | |
| January 4 | |
| January 6 | |
| November 22 | |
| 3. Field Conditions | 2 |
| 4. House as Object overlaid with House Unfolding | 3 |
| 5. Unfolded Stair | 4 |
| 6. Axonometric Stair | 5 |
| 7. Door and Door Frame | 6 |
| 8. Unfolded Frame for an Opening | 7 |
| 7. Axonometric Frame for Stair Case | 8 |
| 8. House as a Series of Openings | 9 |
| 9. Continuous Stair | 10 |
| 10. House as a Series of Rooms | 11 |
| 11. House as a Series of Frames | 12 |
| 12. Photographs by Author (left to right, top to bottom) | 13 |
| Birds November | |
| Stair Framed | |
| Winter Door | |
| 13. Collage 1: Deus Ex Machina | 14 |
| 14. Collage 2: Untitled | 15 |
| 15. Collage 3: Untitled | 16 |
| 16. Collage 4: Untitled | 17 |
| 17. Collage 5: Action's Grasp | 18 |
| 18. Collage 6: Untitled | 19 |
| 19. Collage 7: Untitled | 20 |
| 20. Collage 8: Untitled | 21 |



Impressions

The impression of a place is only an image of the actual place. As the place itself changes over time, the memory of a place and its actuality diverge. The built world begins to appear as a field of remnants and fragments of what once was. These artifacts are physical apparitions that give way to a nostalgia for something that may never have existed at all and for places remembered that one has never seen.

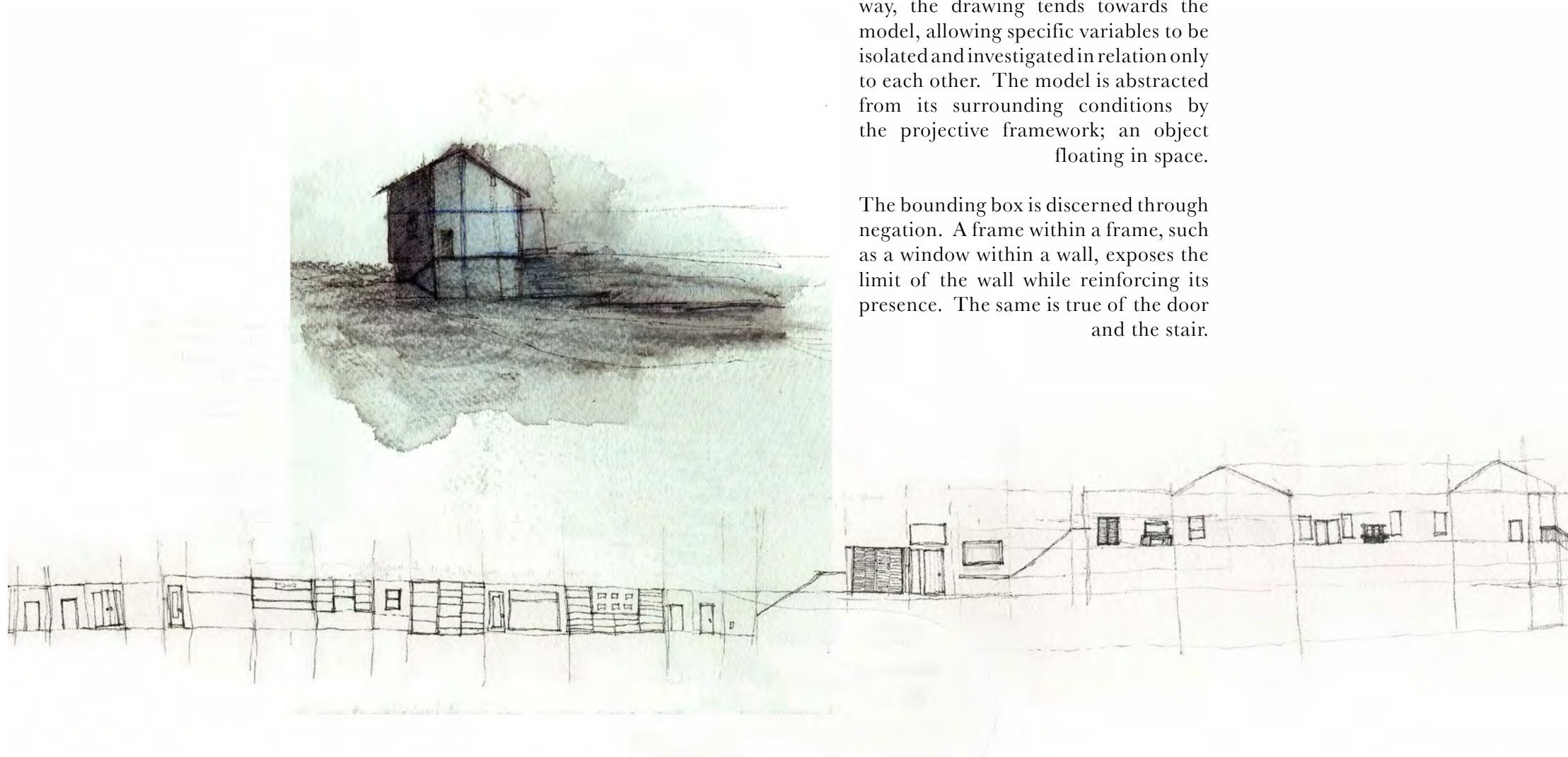


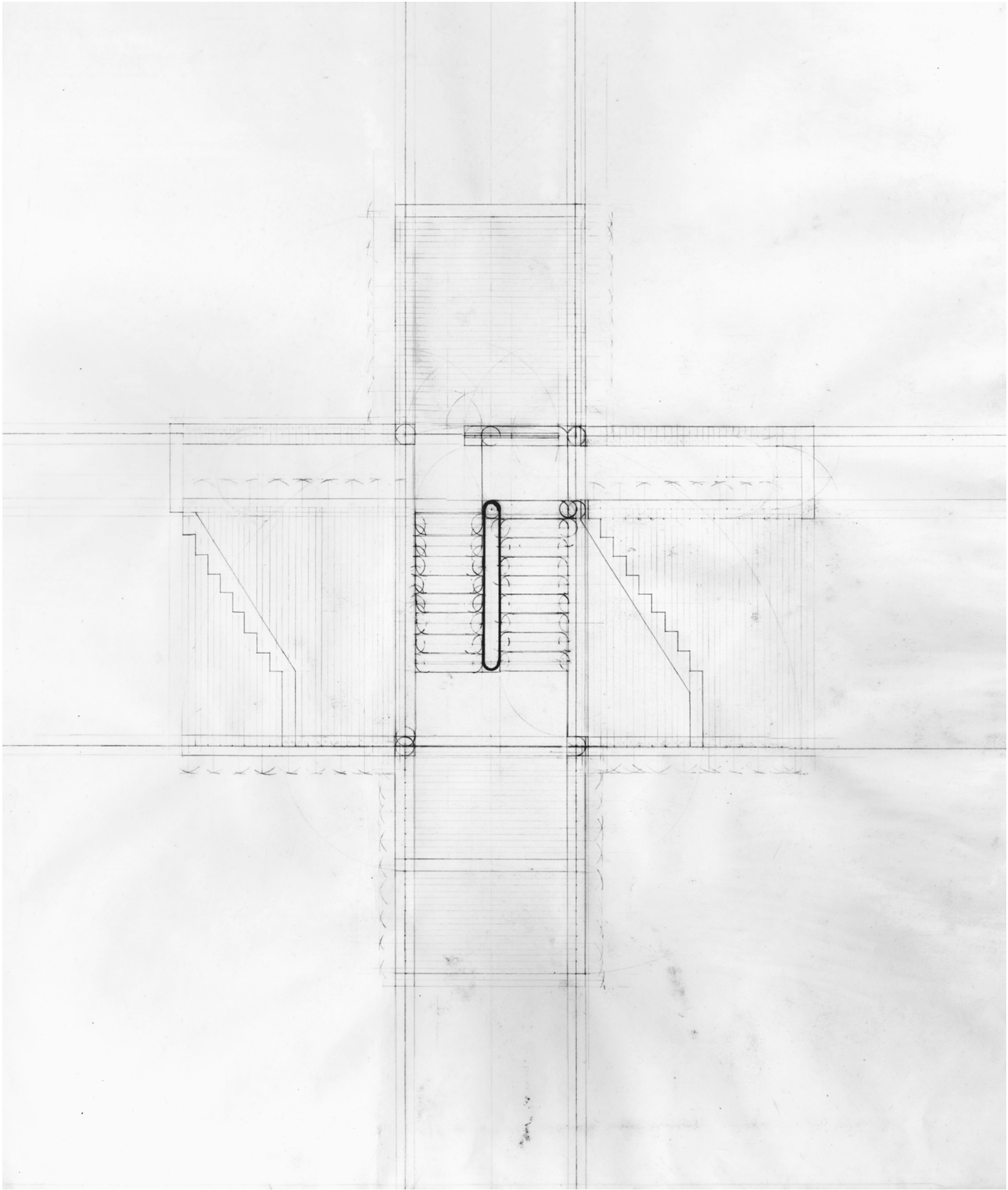
Field Conditions

On Drawing

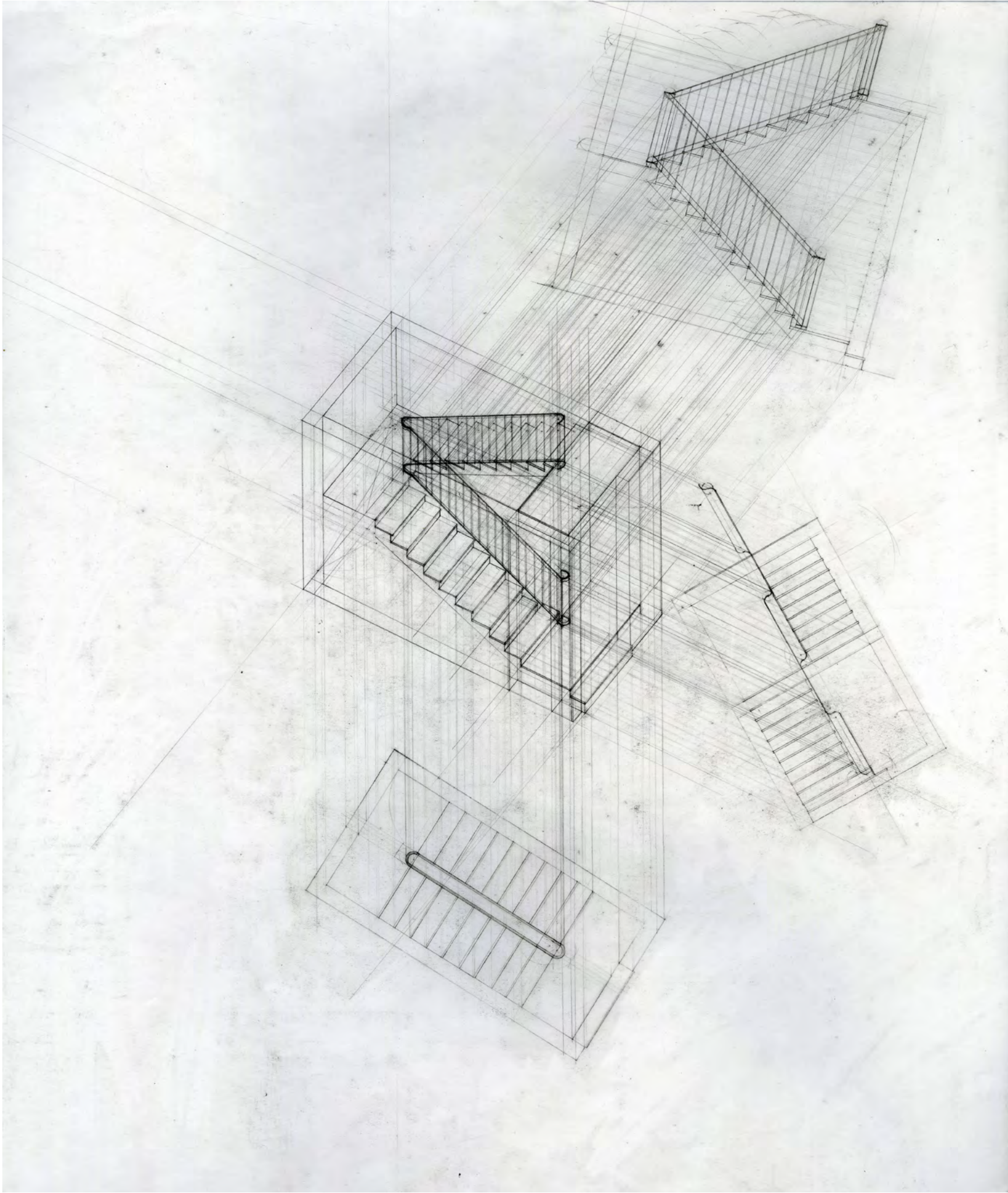
By itself, the perspective is no longer an effective means of proposal as it is too closely related to photography. The drawings that follow use projective and axonometric methods. The premise of an autonomous project is already embedded in these techniques. The projective frame is one of six faces of an idealized box that delineates the project from the outside world. In this way, the drawing tends towards the model, allowing specific variables to be isolated and investigated in relation only to each other. The model is abstracted from its surrounding conditions by the projective framework; an object floating in space.

The bounding box is discerned through negation. A frame within a frame, such as a window within a wall, exposes the limit of the wall while reinforcing its presence. The same is true of the door and the stair.

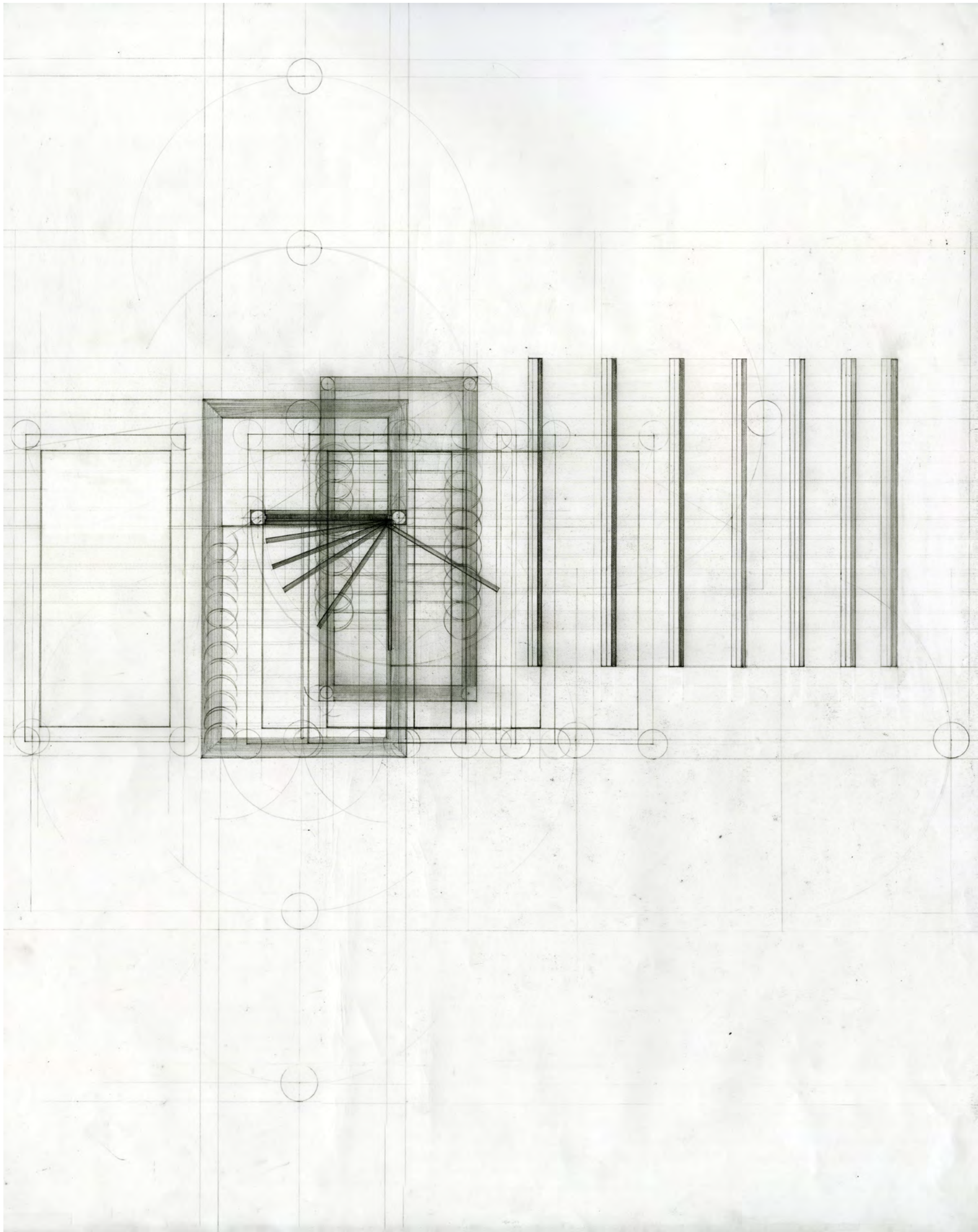




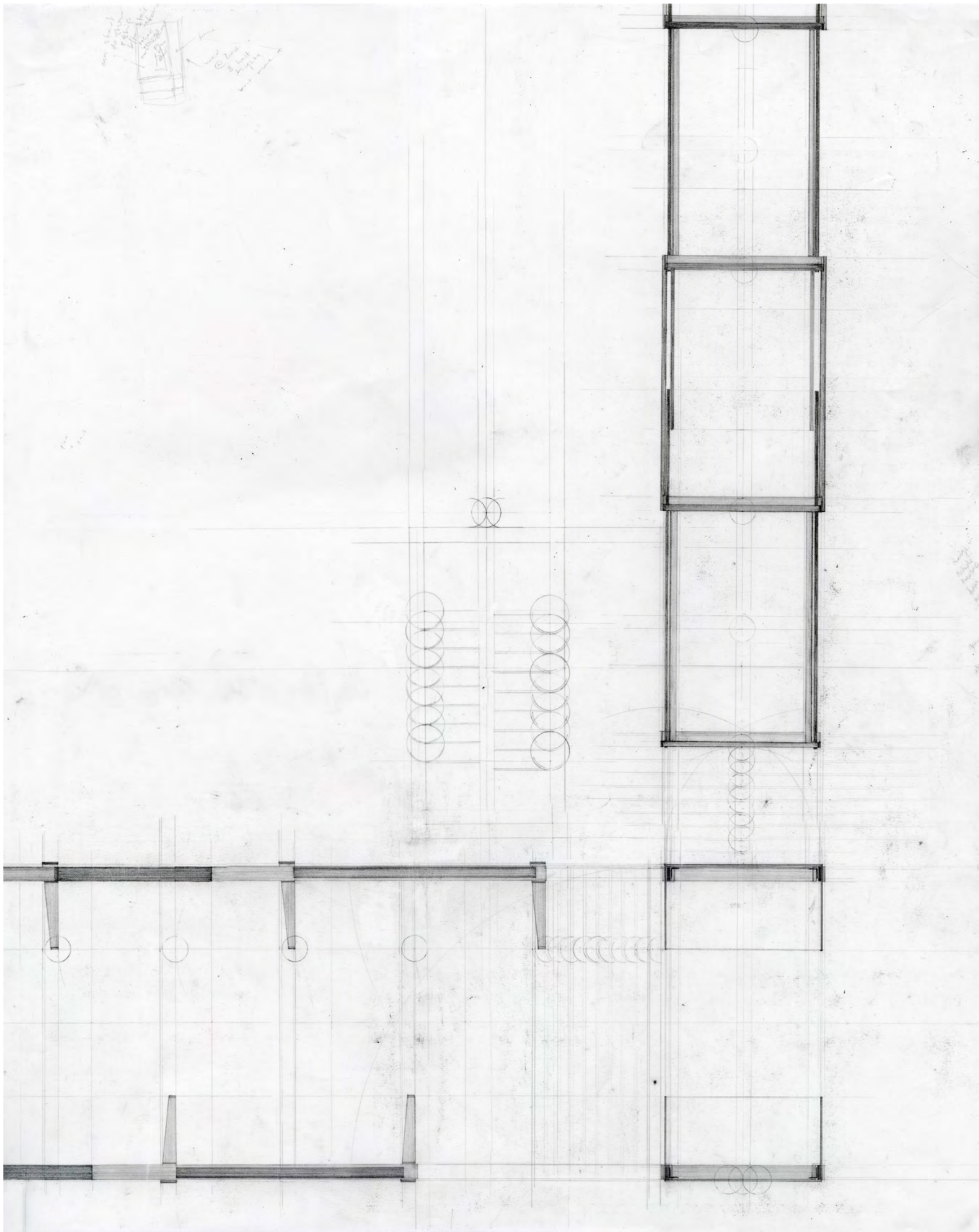
Unfolded Stair



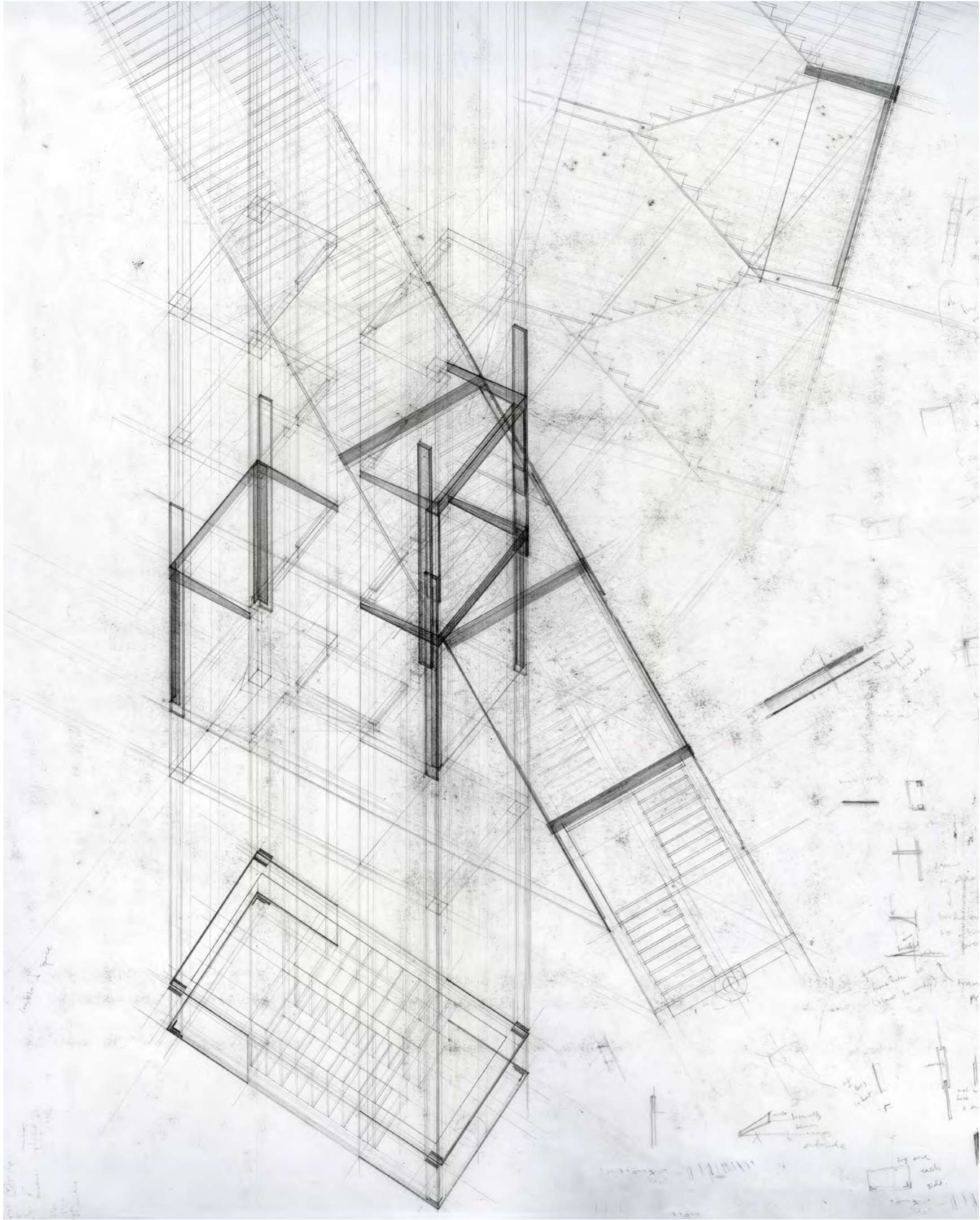
Axonometric Stair



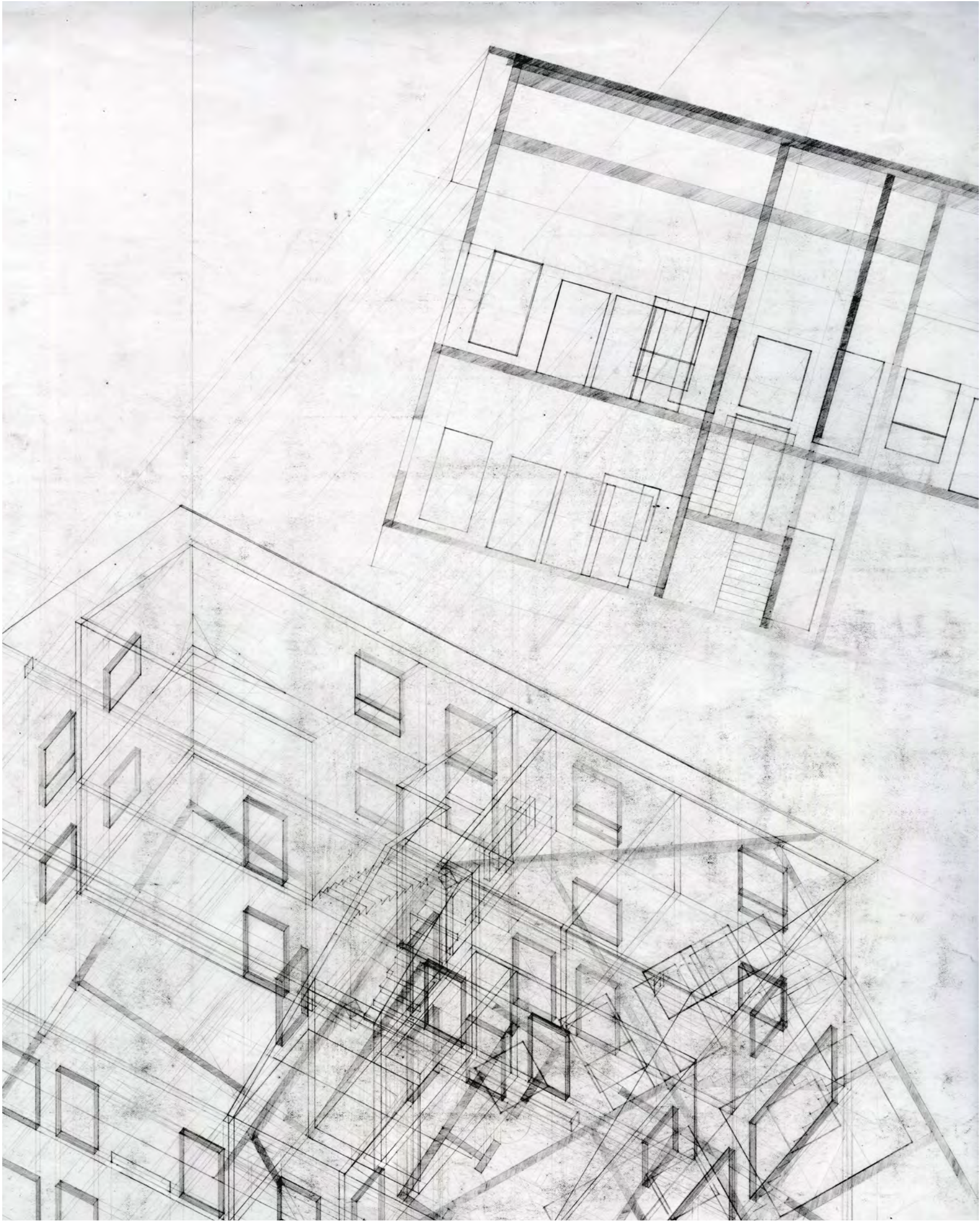
Door and Door Frame



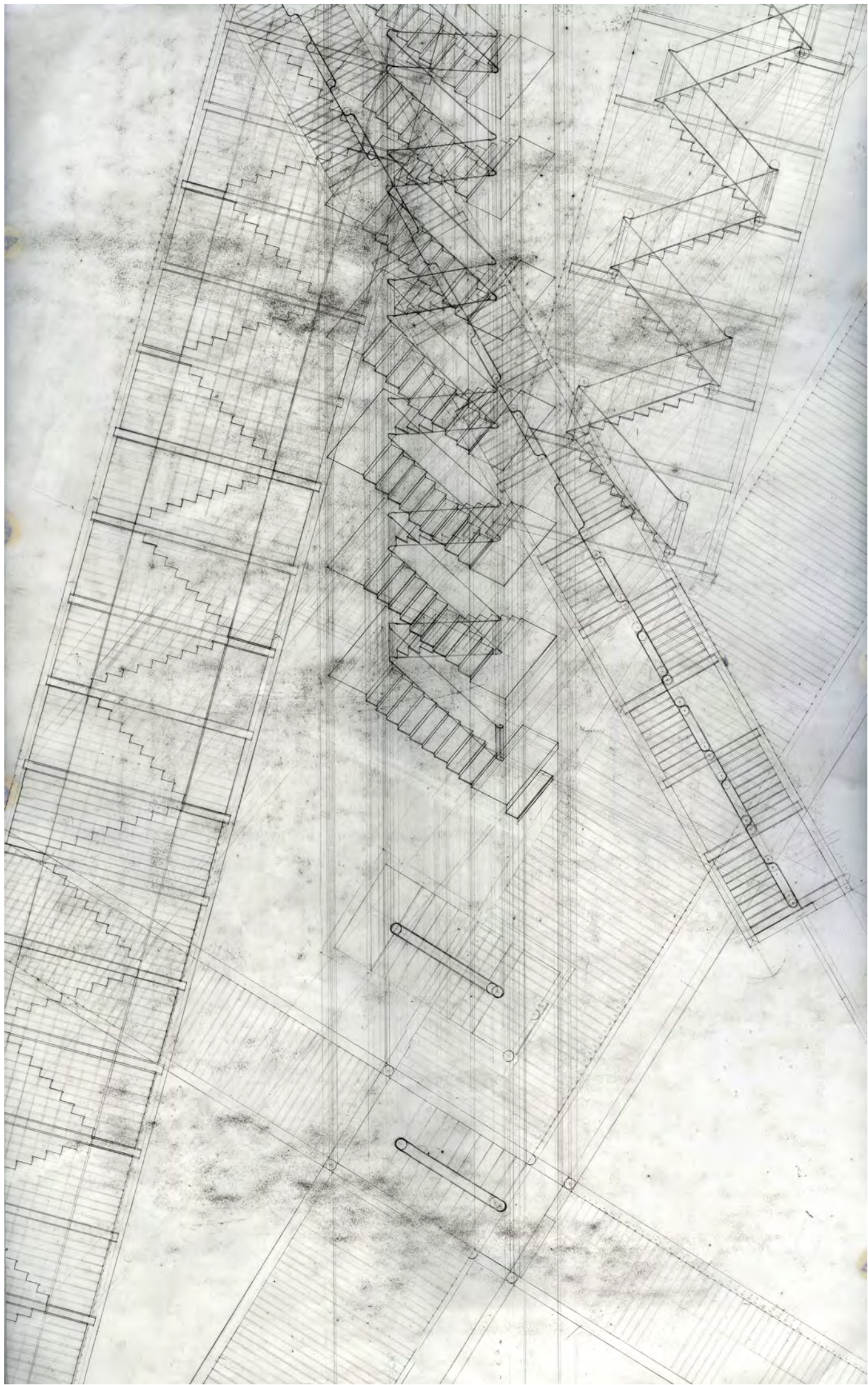
Unfolded Frame for an Opening



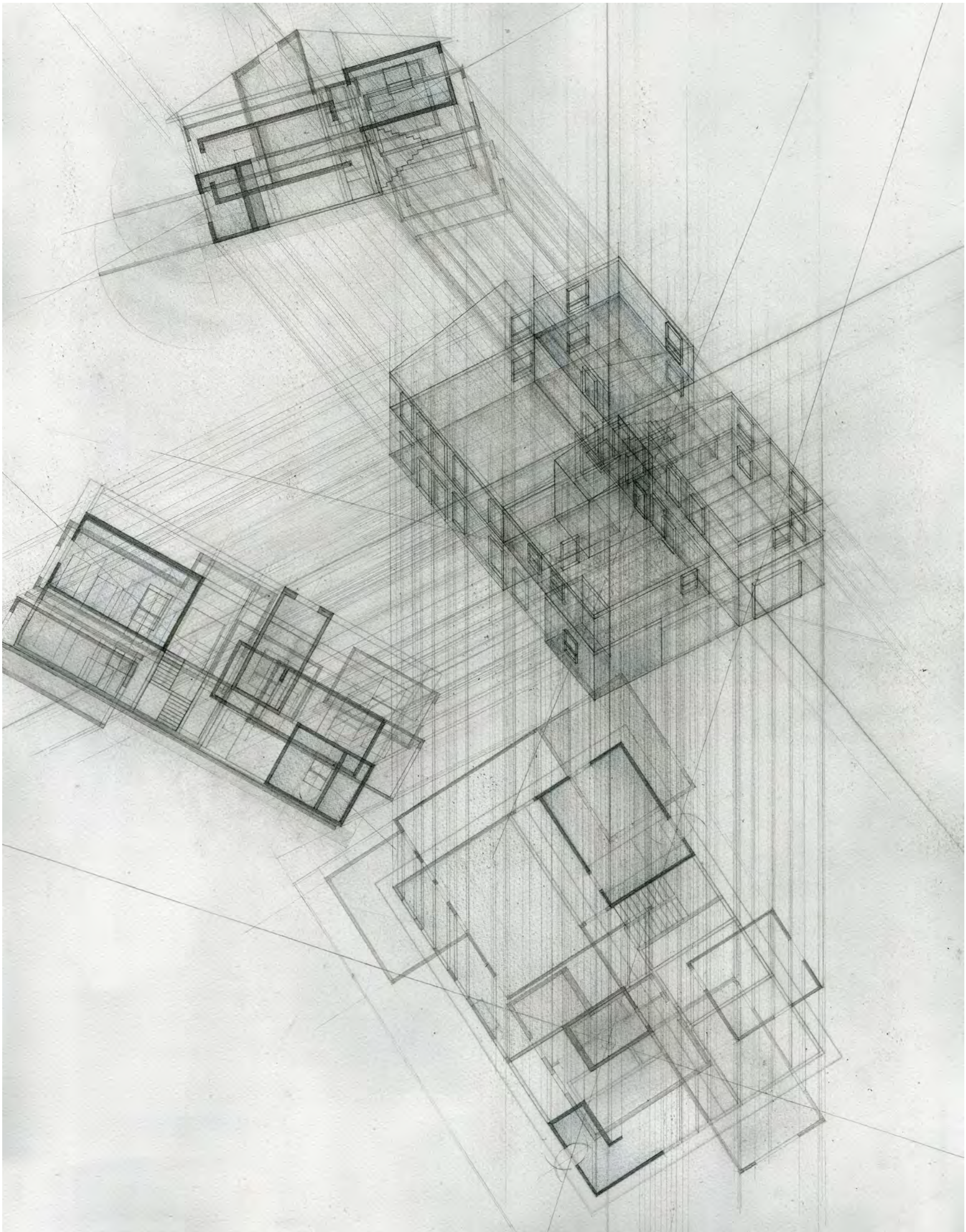
Axonometric Frame for Stair Case



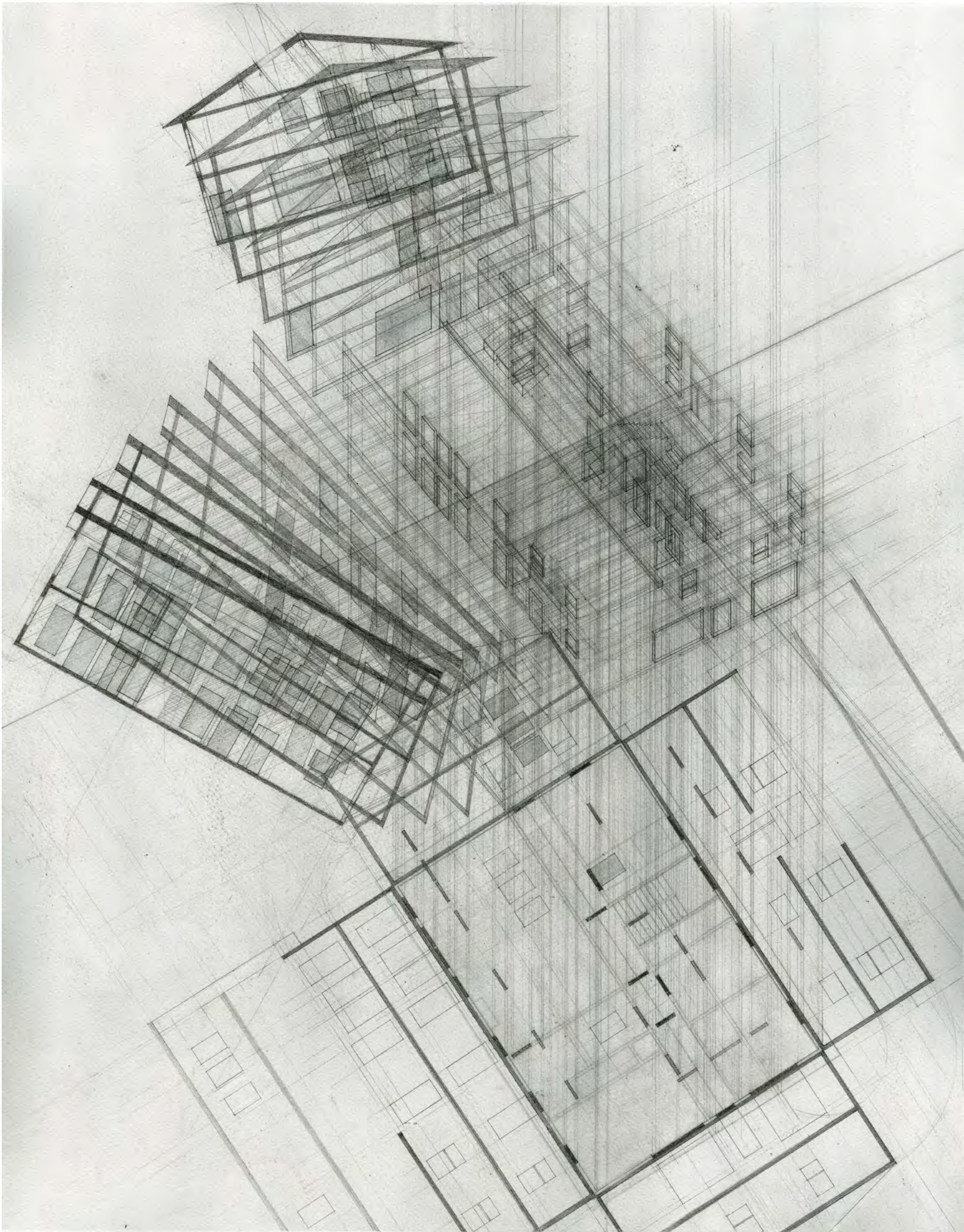
House as a Series of Openings



Continuous Stair



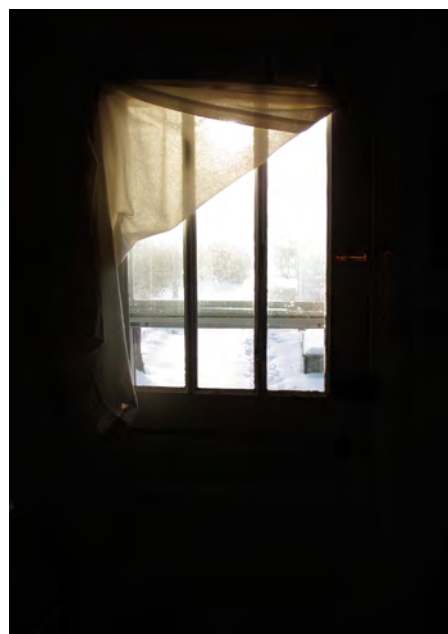
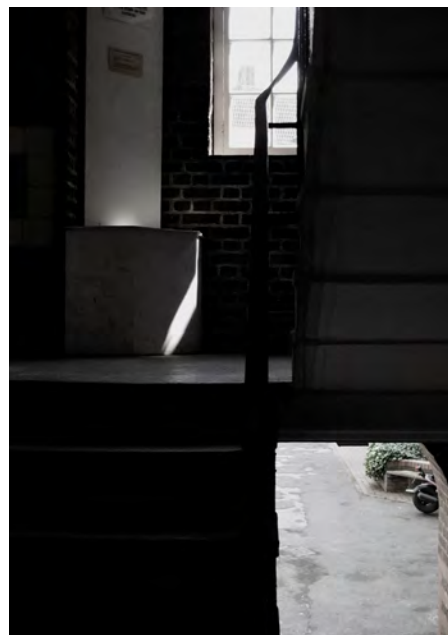
House as a Series of Rooms



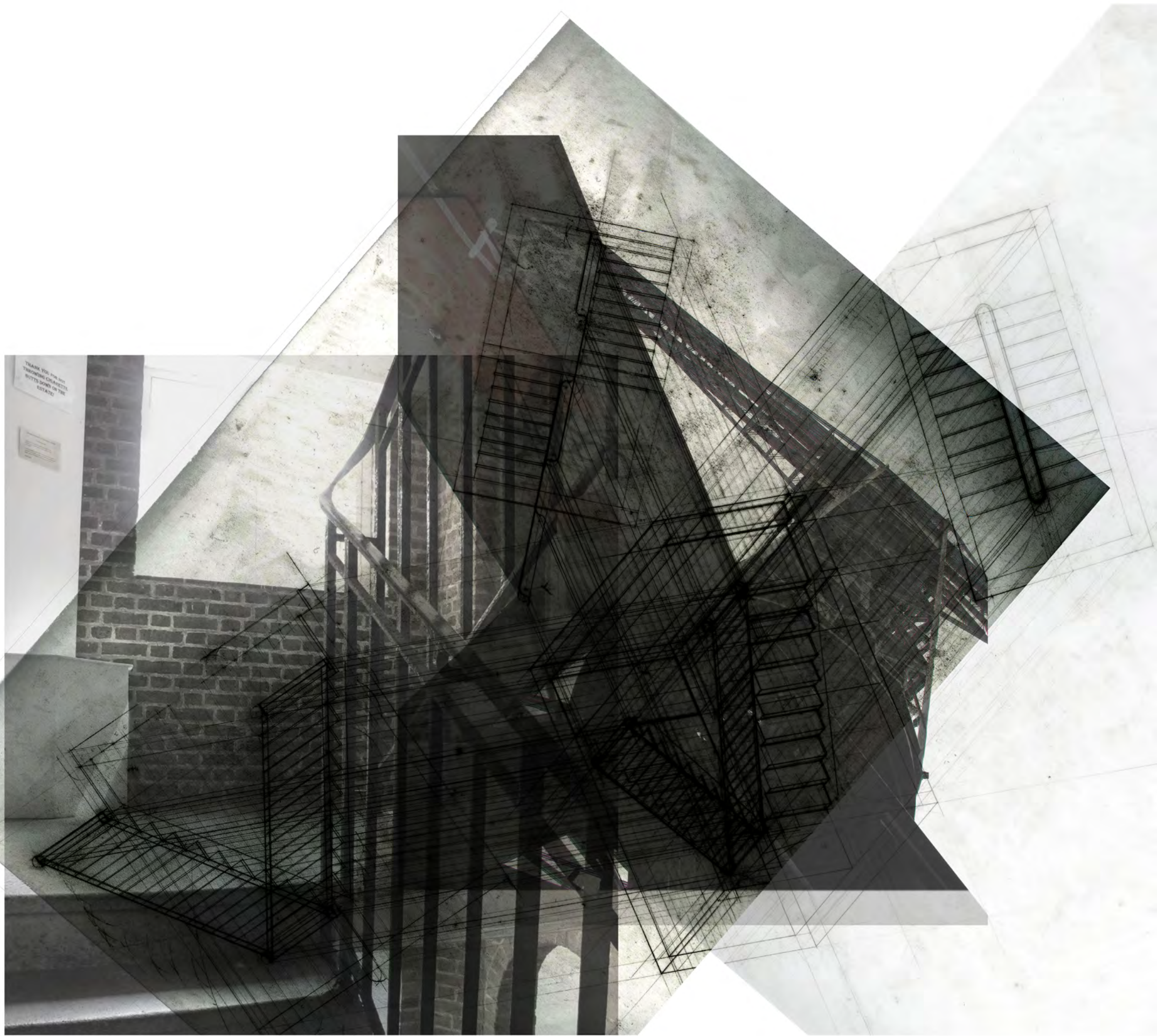
House as a Series of Frames

The Architectural Image

The architectural image acts towards two primary objectives; to represent what is there, and to make present what is not. The ability to differentiate between the two creates a frame in which what is not present can appear. Once the image has been seen, something seems to be missing from what was there. The photograph's "that has been"¹ is enmeshed with a sense that something has been lost. Longing creates an opening, a place to be taken by that which is only present in the image.



1. Roland Barthes, *Camera Lucida: reflections on photography* (New York: Hill and Wang, 1981), 77.

















Action's Grasp

The architectural image operates inductively, directing towards form, by “indicating a tension between inside and outside”². The threshold of the limit rather than its disclosure allows for the formal to manifest. Placing a frame within a frame reveals its extant,³ but also negates the limit by concealing the interior. Rather, it is only by turning one frame about another, that the relationship between inside and outside begins to appear. Through the turning of multiple frames, the framing construct is exposed as an artifice, but what is captured within and outside the frame begins to come into view - posing a question of place, one simultaneously of longing and belonging and of one’s belief something can and should take place.

2. Pier Vittorio Aureli, *The Possibility of An Absolute Architecture*. (Cambridge: MIT Press, 2011), 30-31.

Form exists when there is a tension between the inside (assumed by acting subject) and the outside (the datum, situation, or state of things in which the subject acts). The formal is the “implicit limit that inevitably exists between action and datum - of action’s grasp of the world.”

3. Rosalind Krauss, *The Optical Unconscious*. (Cambridge: MIT Press, 1993), 16-19.

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