

LAYERS

by

Fatima P. Ferreira

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Degree of

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approved:

Jaan Holt Chairman

Katherine C. Arceneaux

Hans C. Rott

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To my sister
a pool of talent and beauty,

with

a special thank you to
and
his simple insistence on
Beauty.

To

all colleagues who struggled
with me in this conquest,

with

great gratitude to all family
and friends who bore with me
in the process.

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THE PLACE

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With strong desires
and unclear expressions

With a desire
for form and poetry
for place and history

With a strong denial
of urban conditions
and of topical functions

Two themes remain
to be woven into form
a sense of Relationships
and a notion of Place



RELATIONSHIPS

bind

the people
of places

the moments
of memory



PLACES

exist

layered with orders

marked by moments

bound by memory





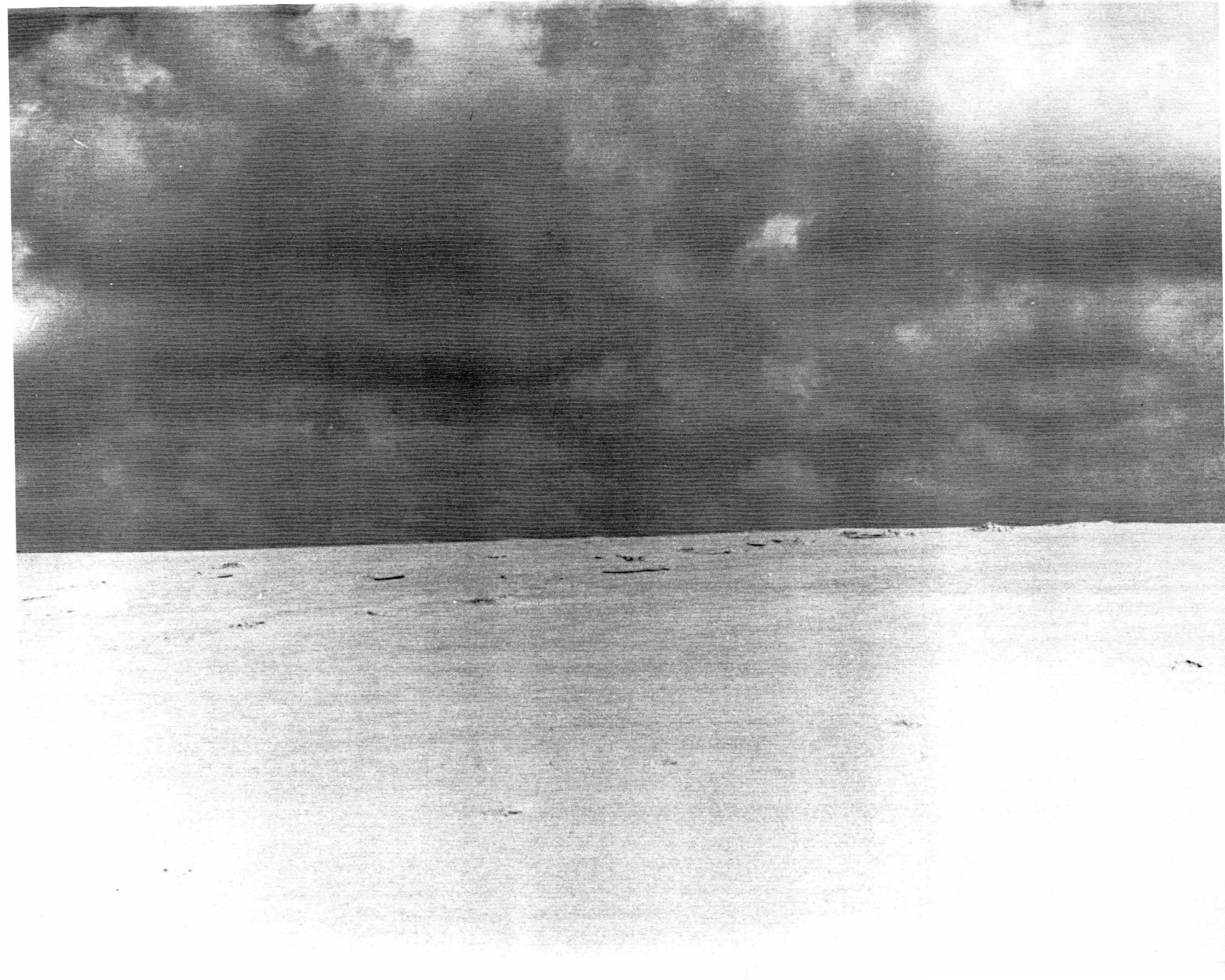
I've had the desire
to make people stop

A great desire
to make people see

A desire to
merely underline
existing orders

A desire
not to construct
not to elaborate

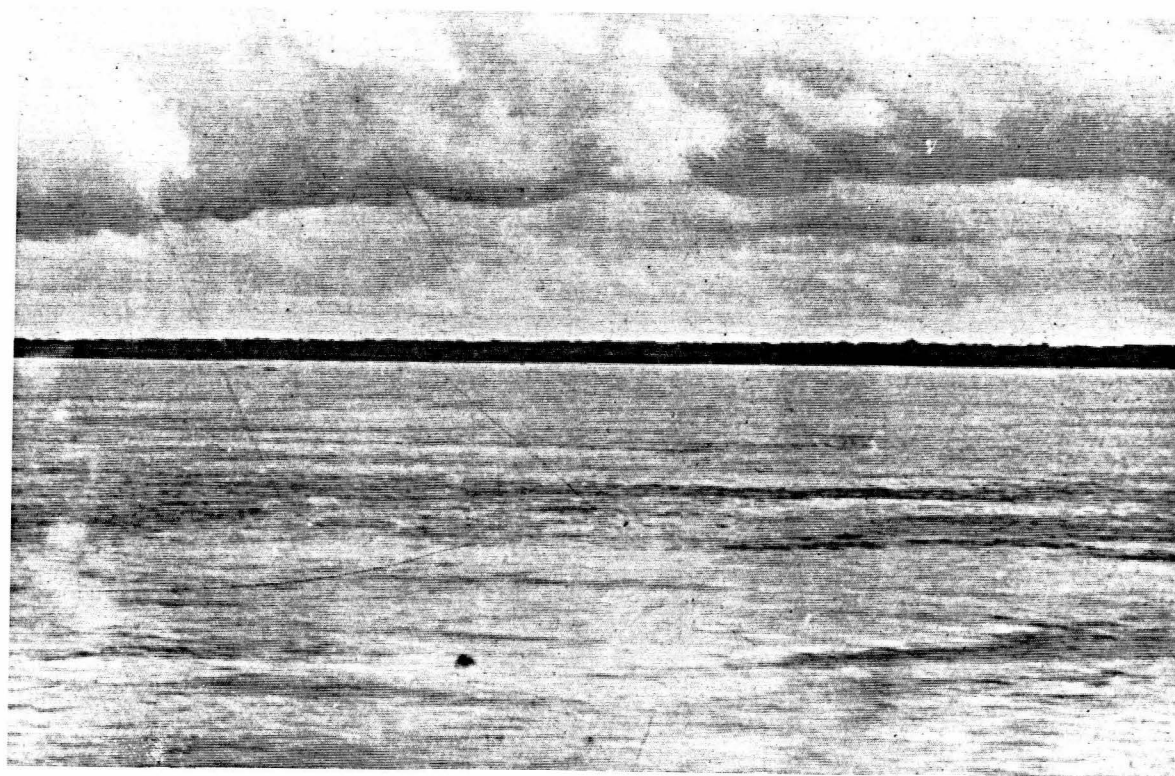
But only to observe
as things are
as the world is



I landed and saw
the horizon flat

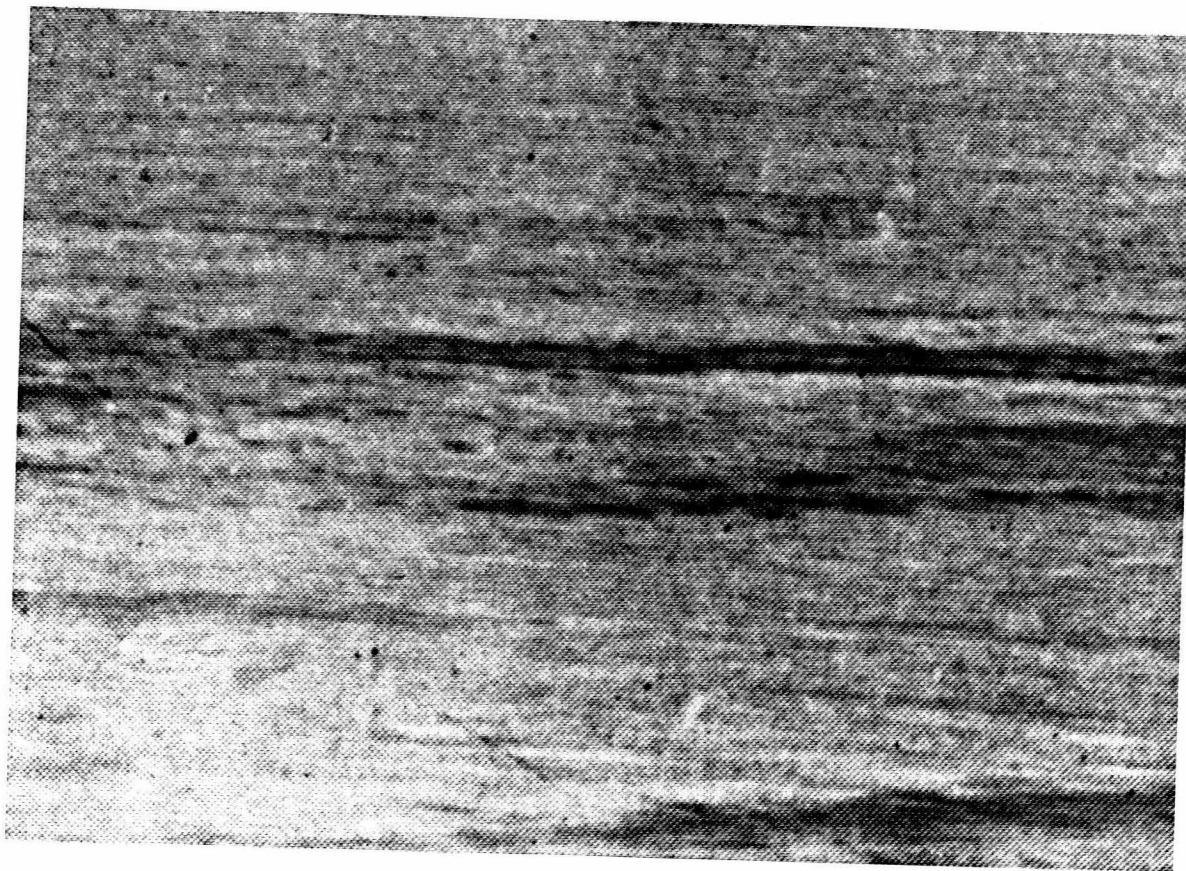
the sky was low
the sun I could touch

the Place took hold
and images came to mind



ON THE AMAZON: THE DISTANT RIVER BANK.





IF

I were to build

I would build

weaving layers of materials

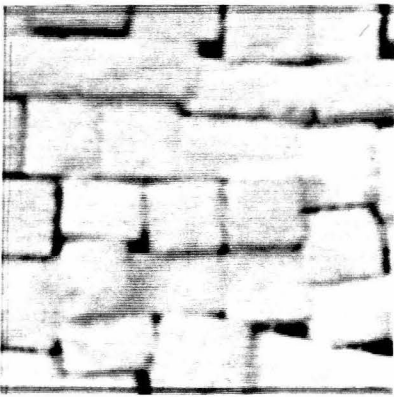
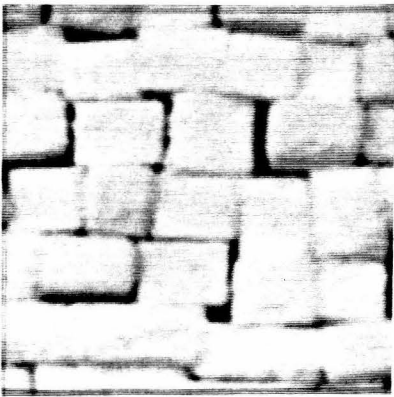
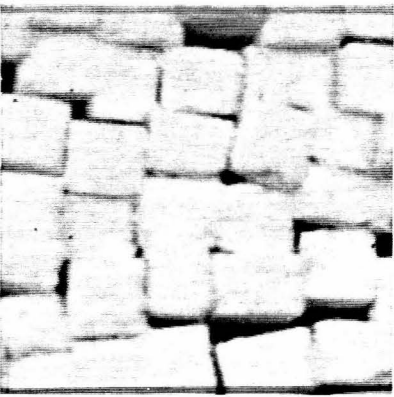
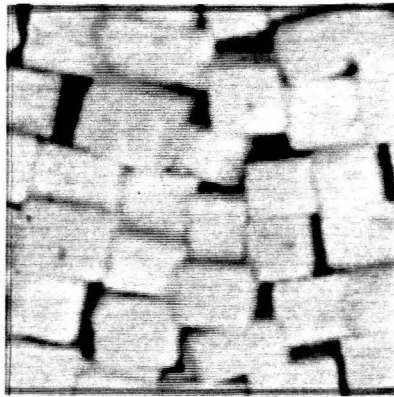
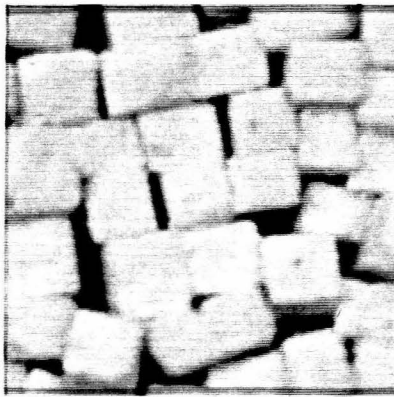
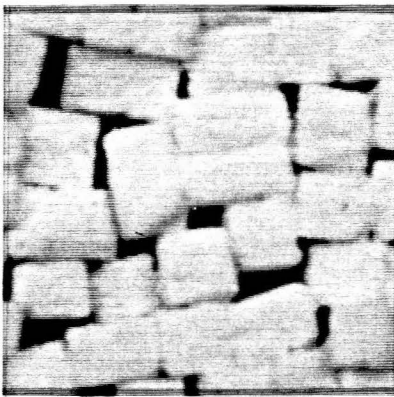
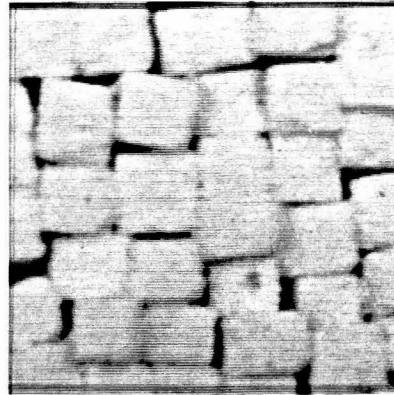
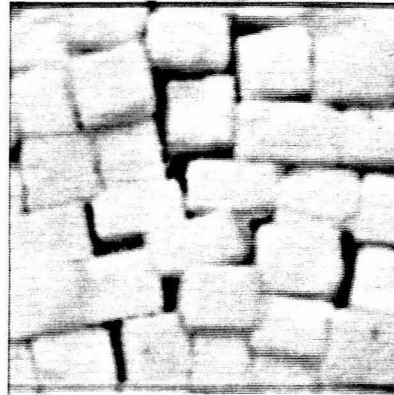
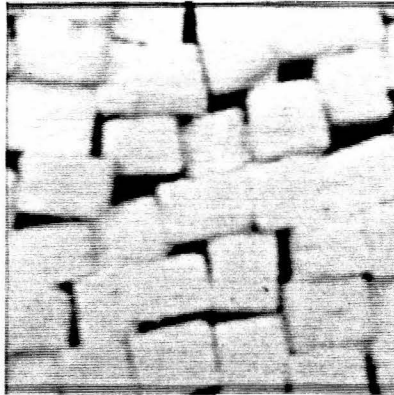
of people and places

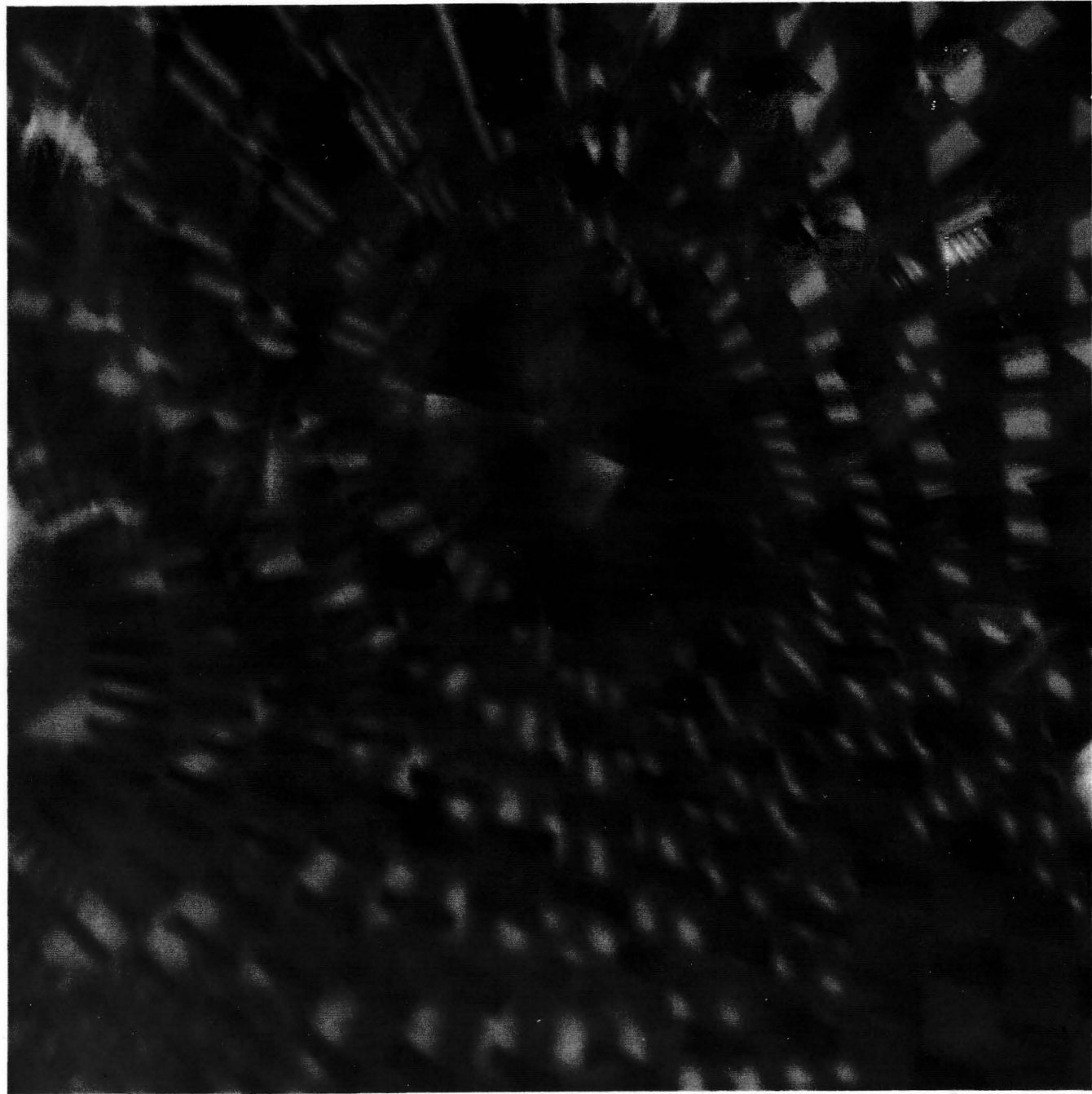
of completes
and incompletes

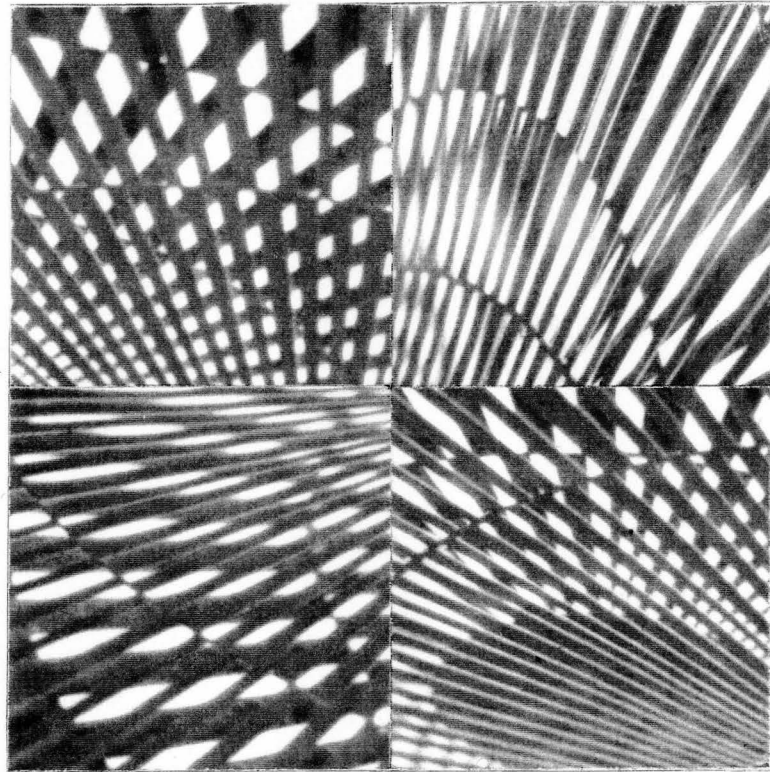
of essentials
and unessentials

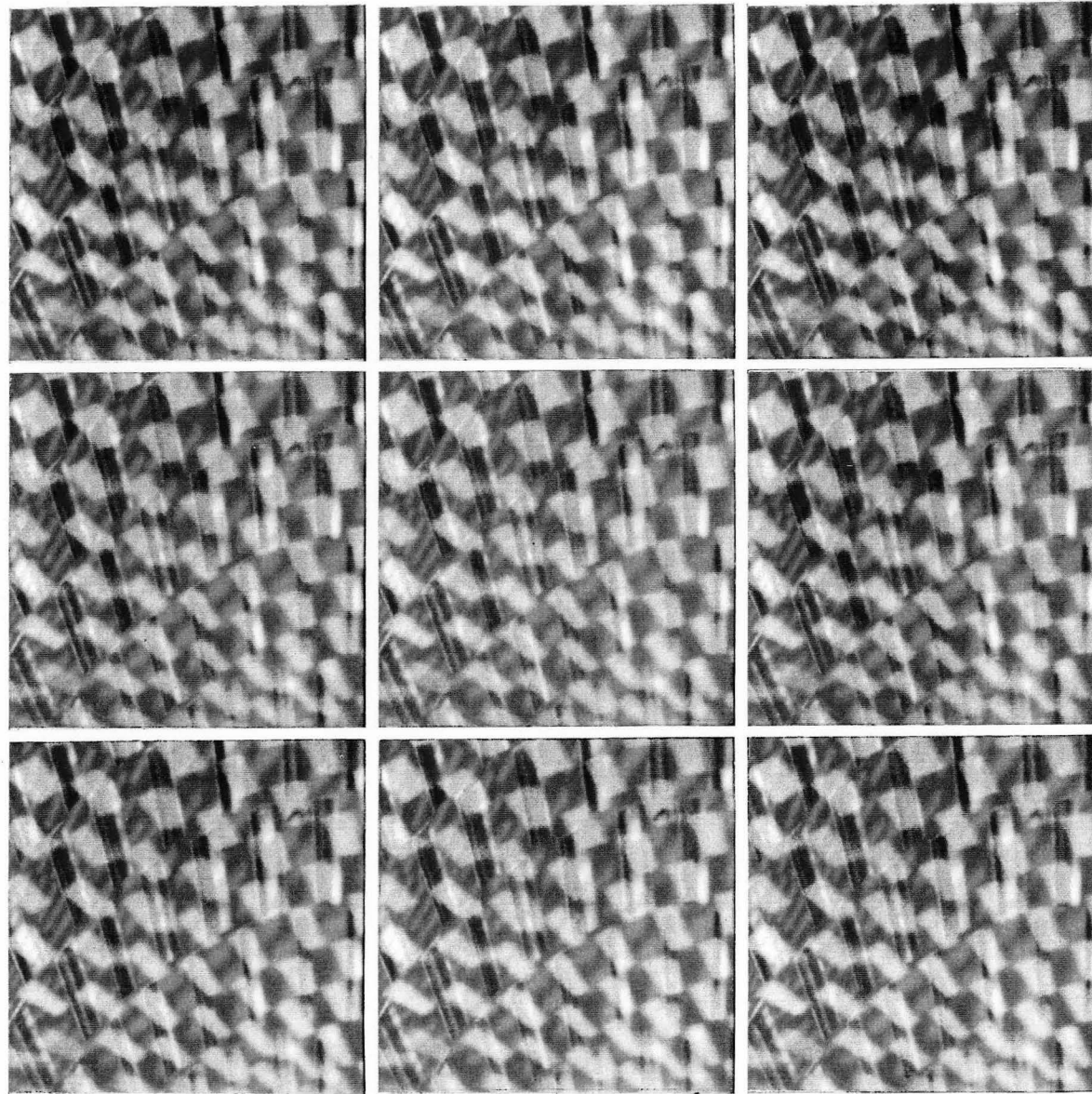
of the bounded
and the unbounded

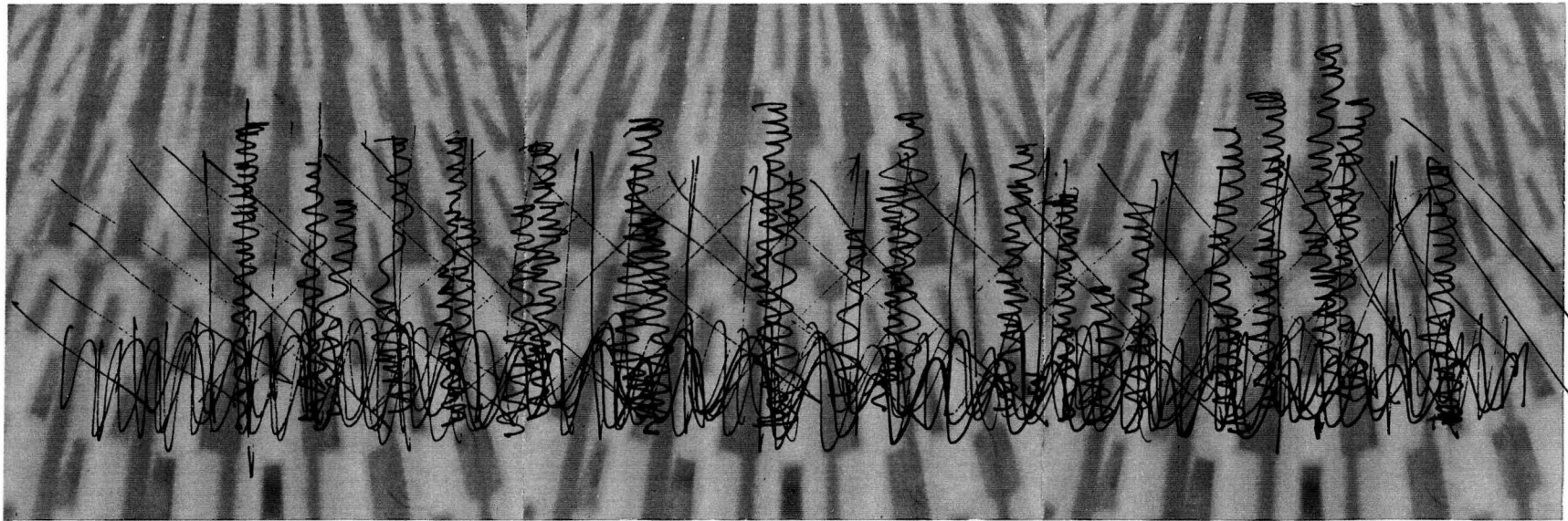
of the related
and the unrelated

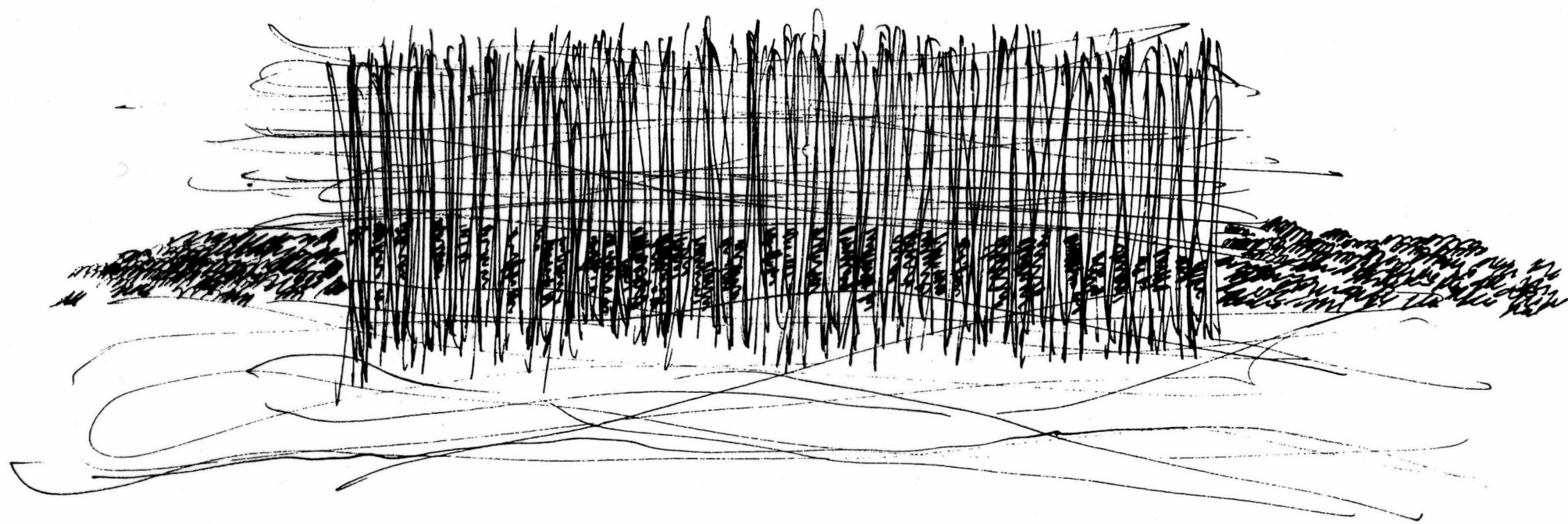


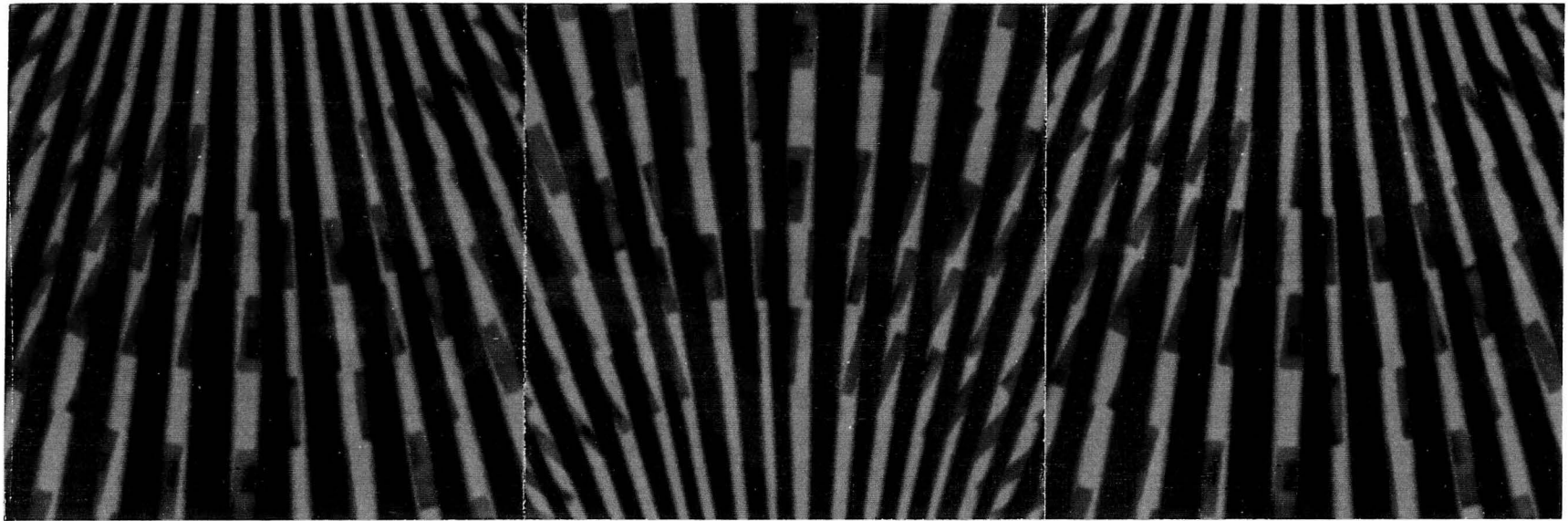






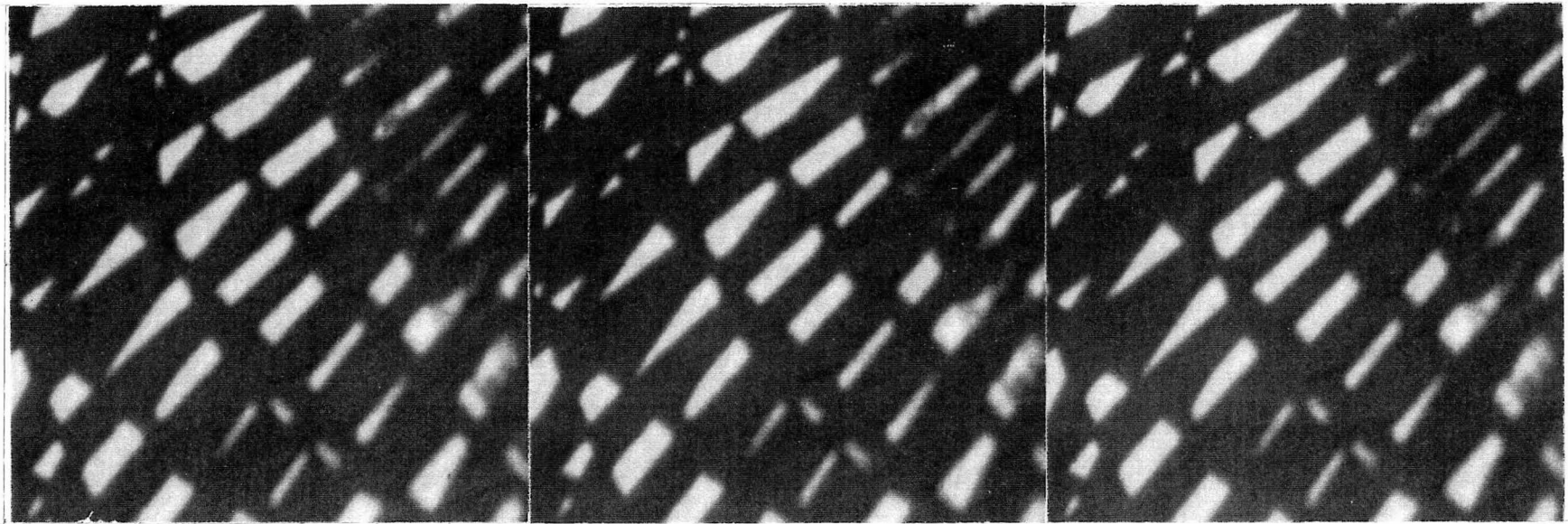


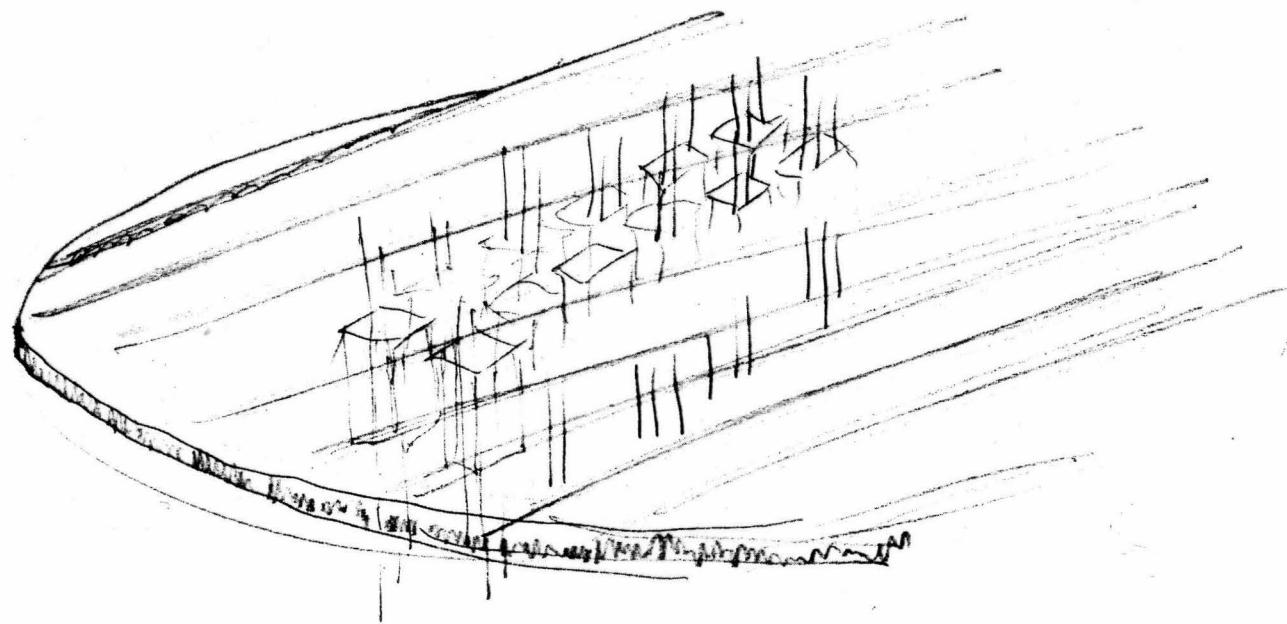


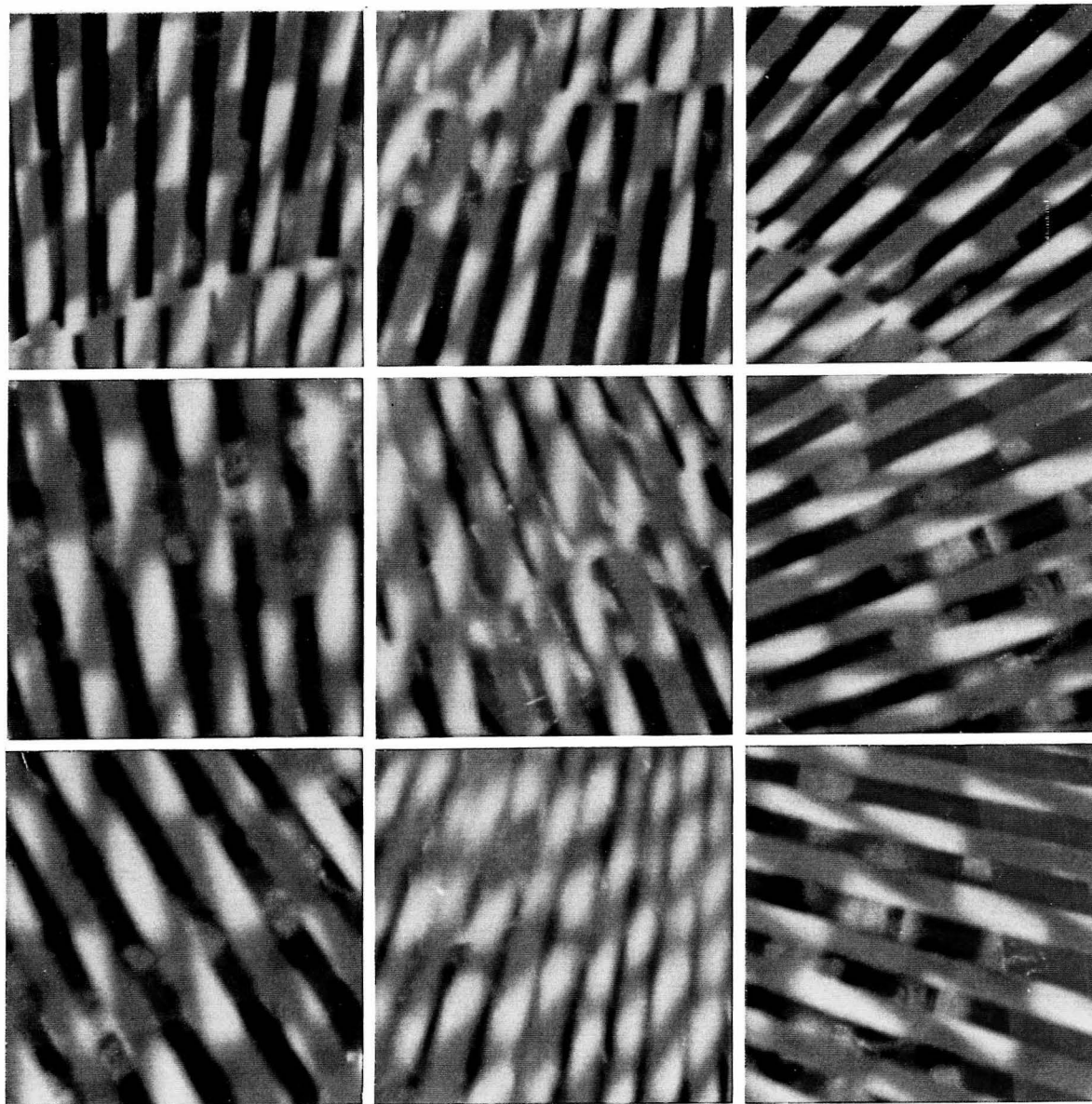


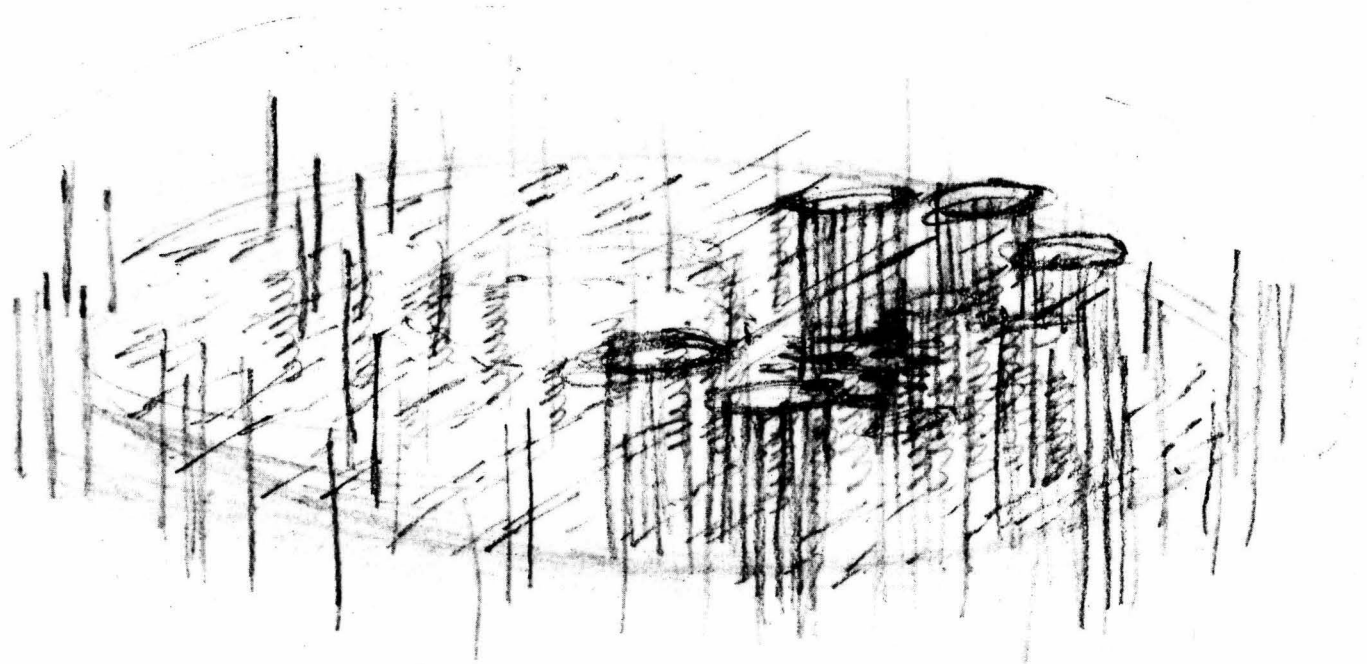


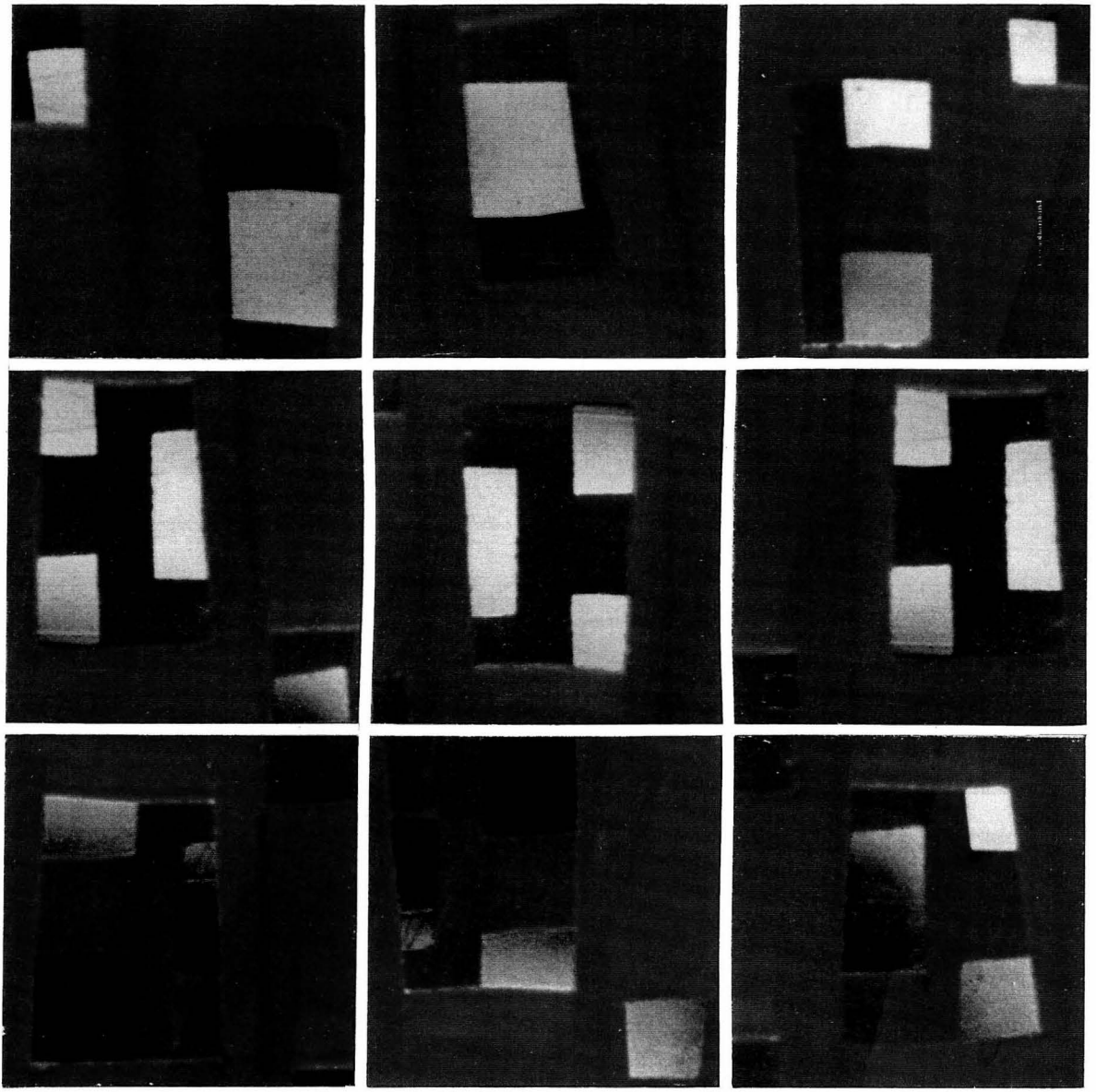
Draw until there's a sense of this place.
until the underlining, structure is clear.



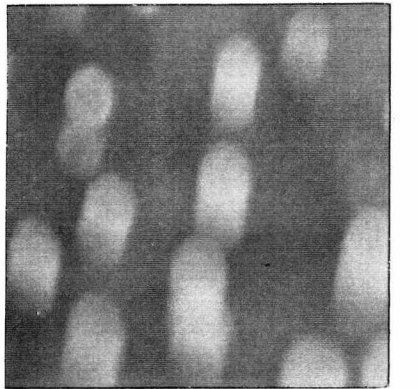
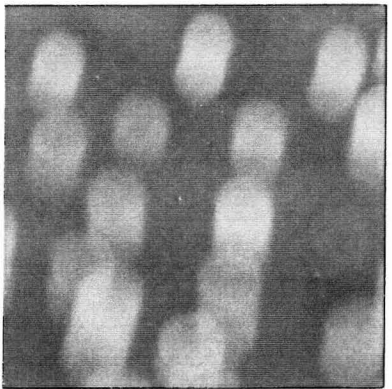
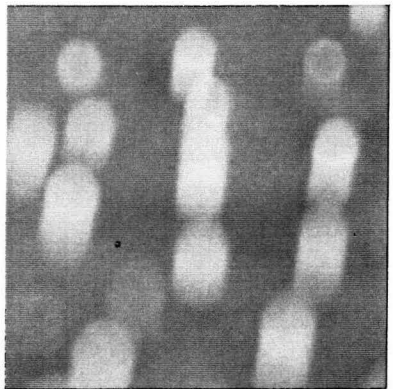
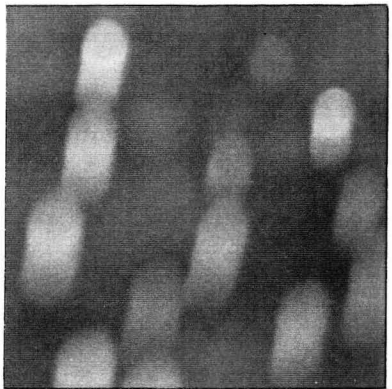
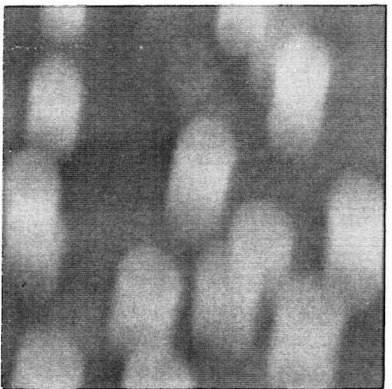
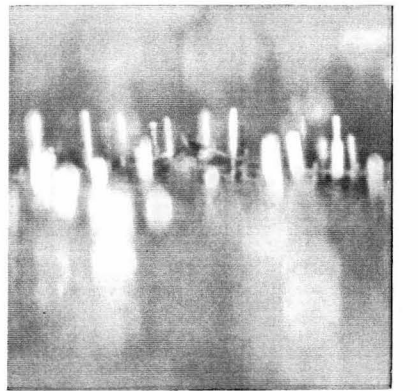
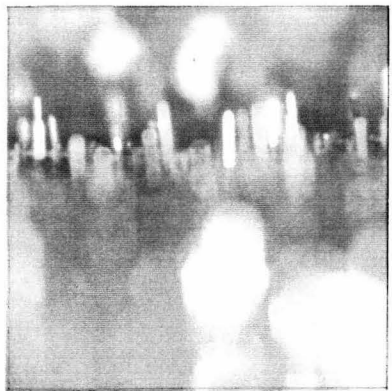
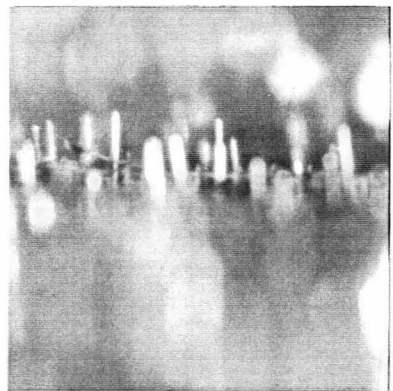
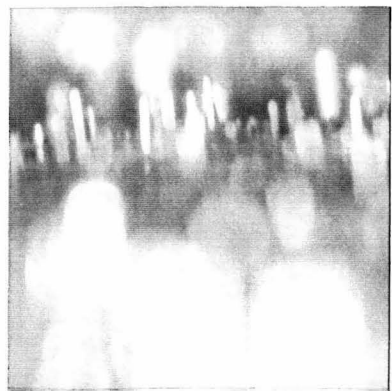
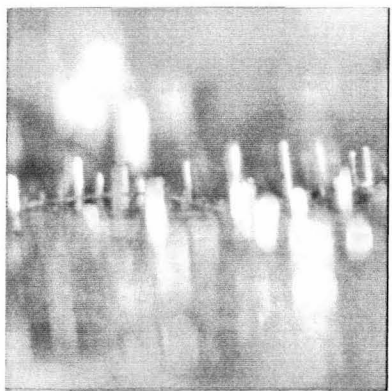
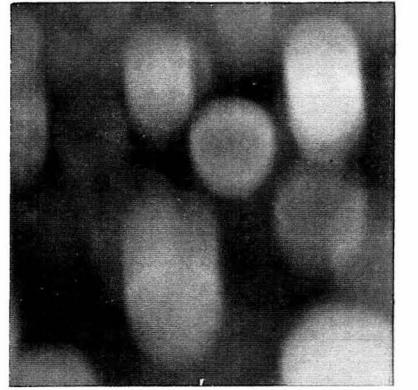
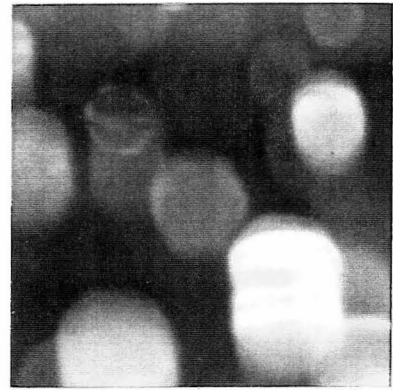
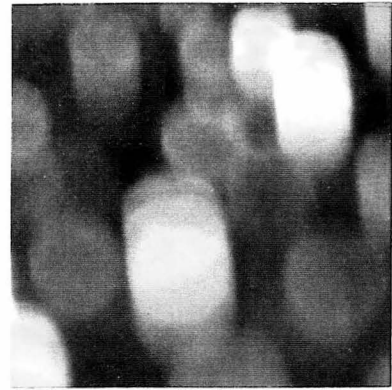
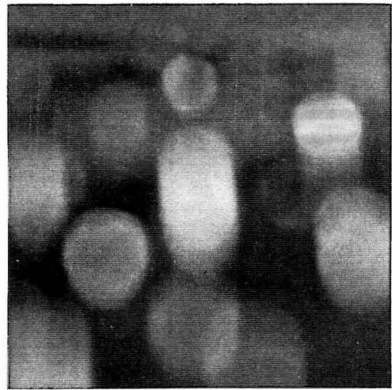


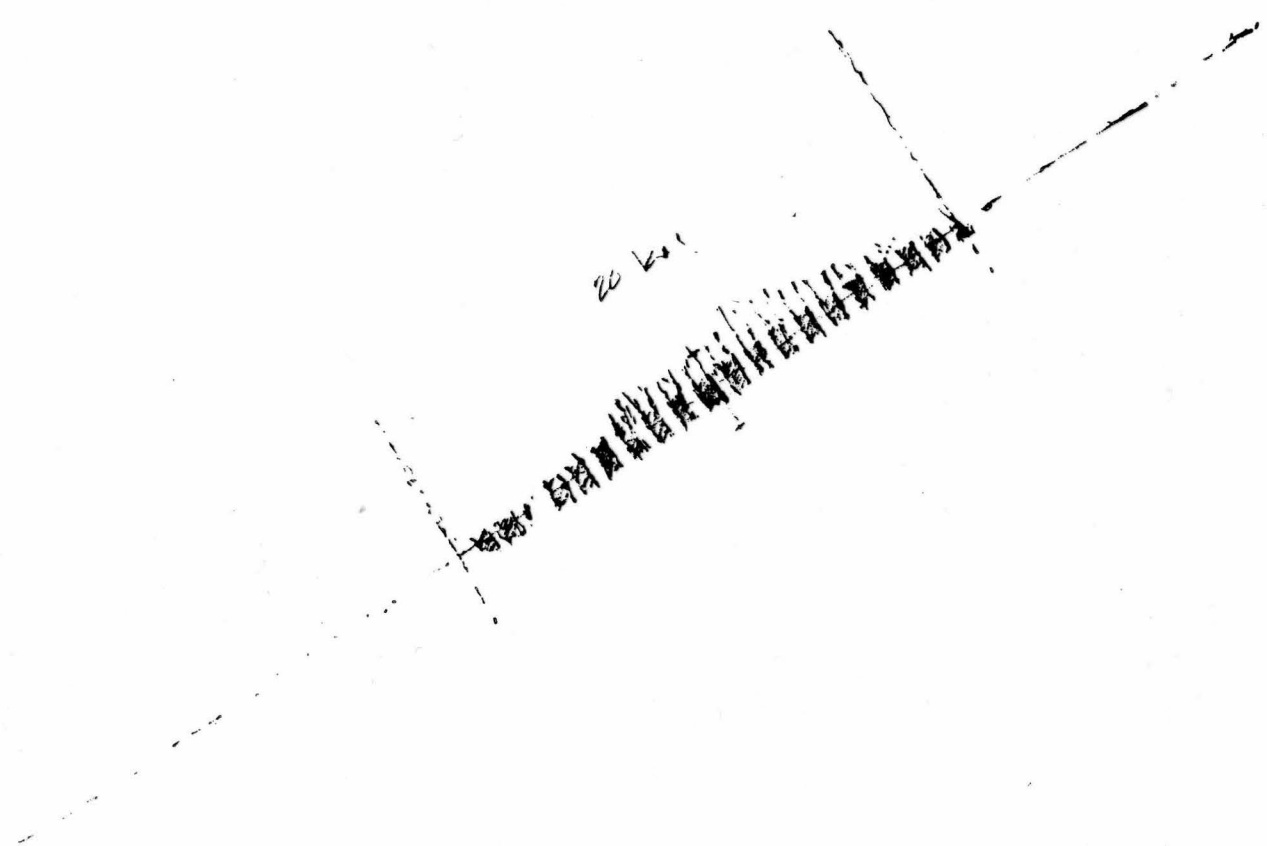


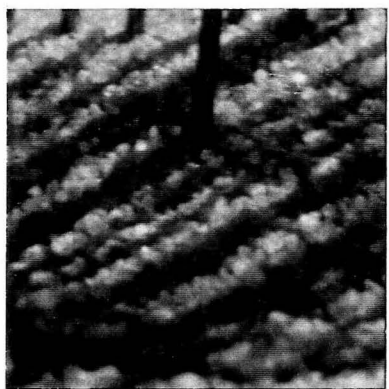
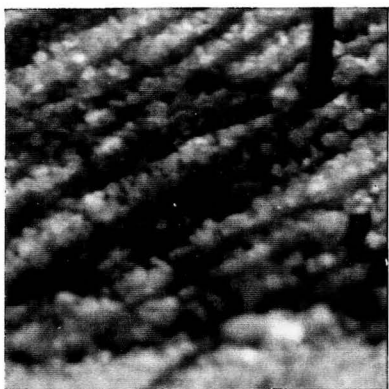
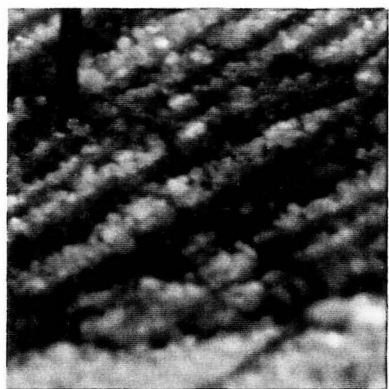
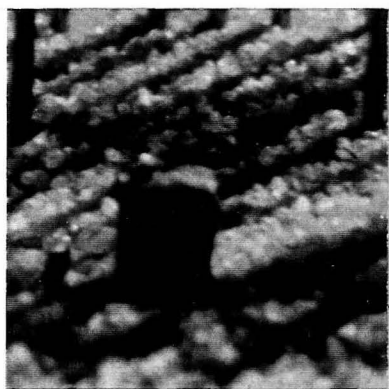
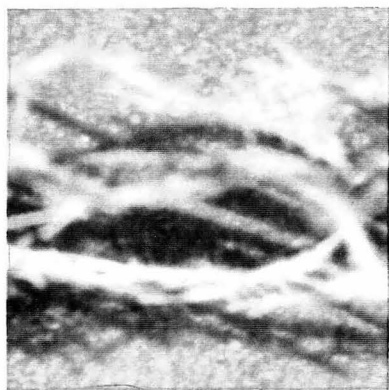
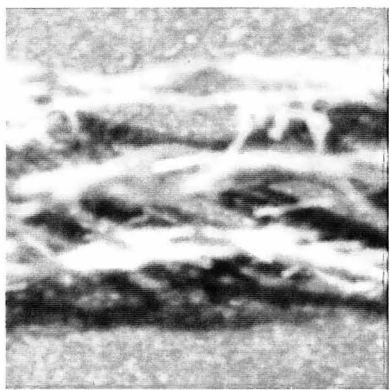
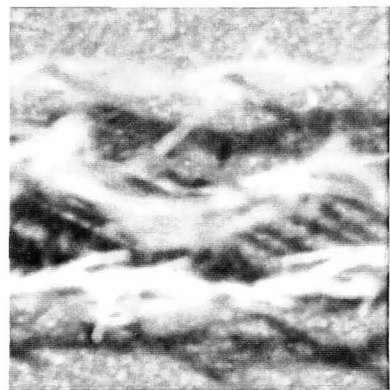
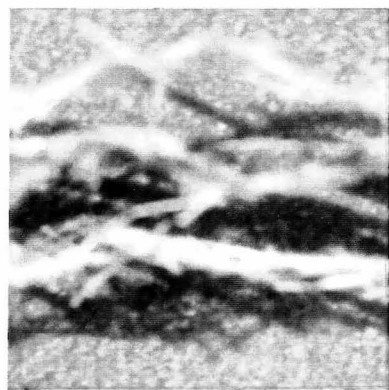
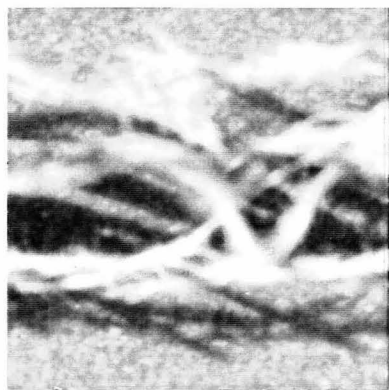
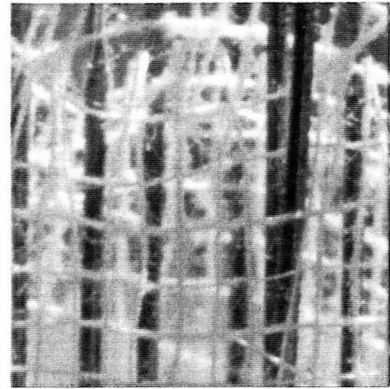
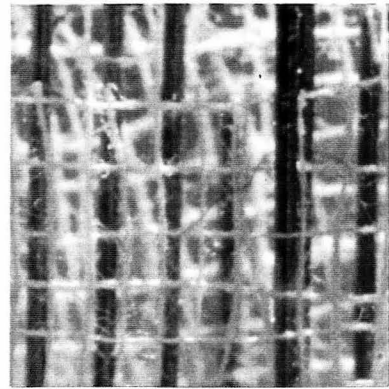
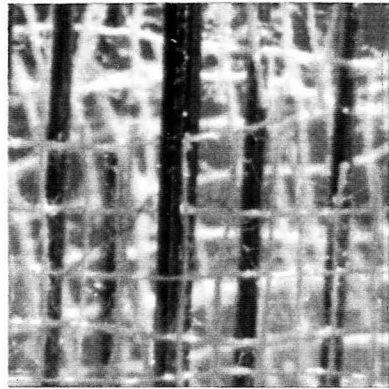


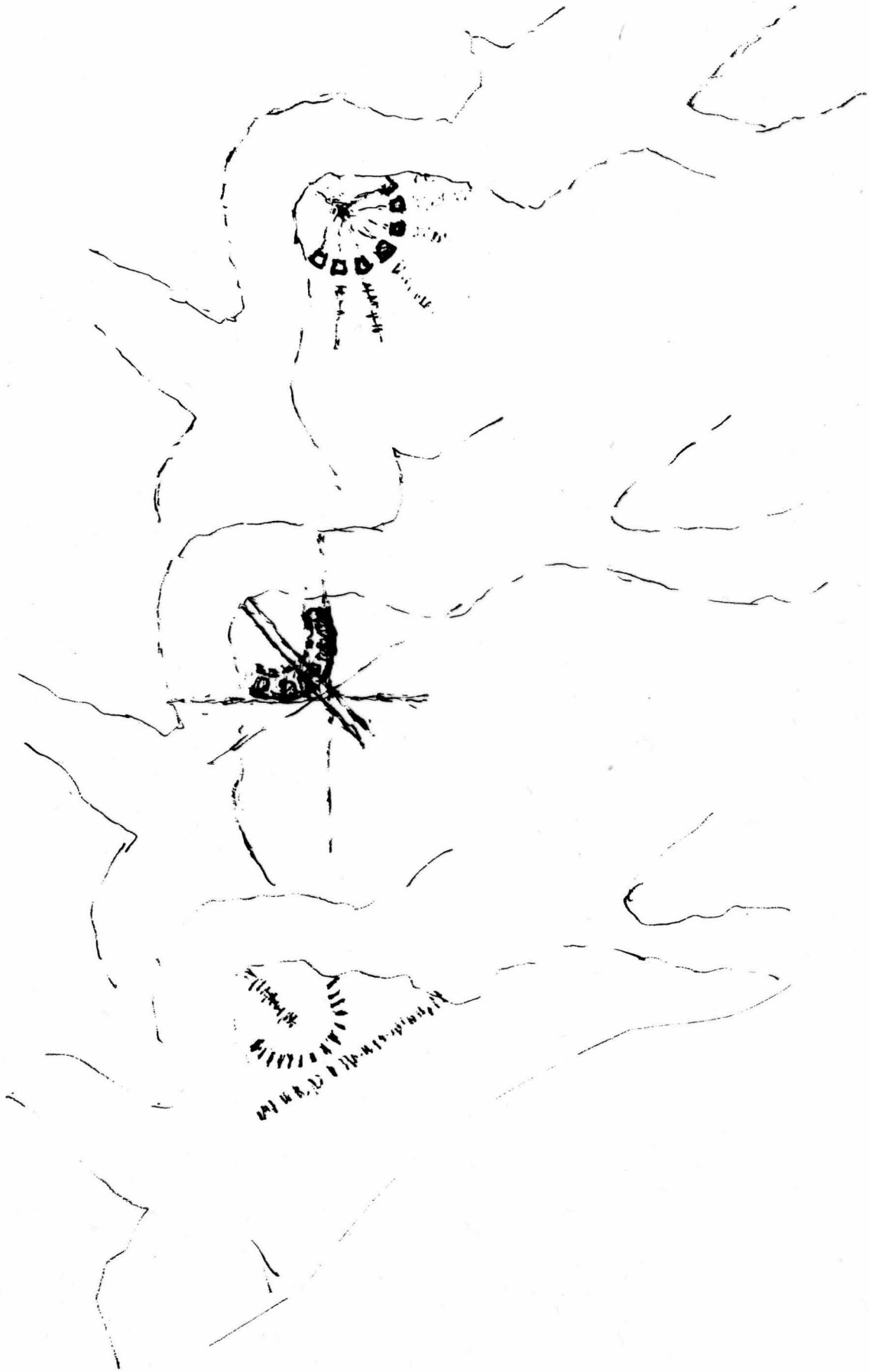


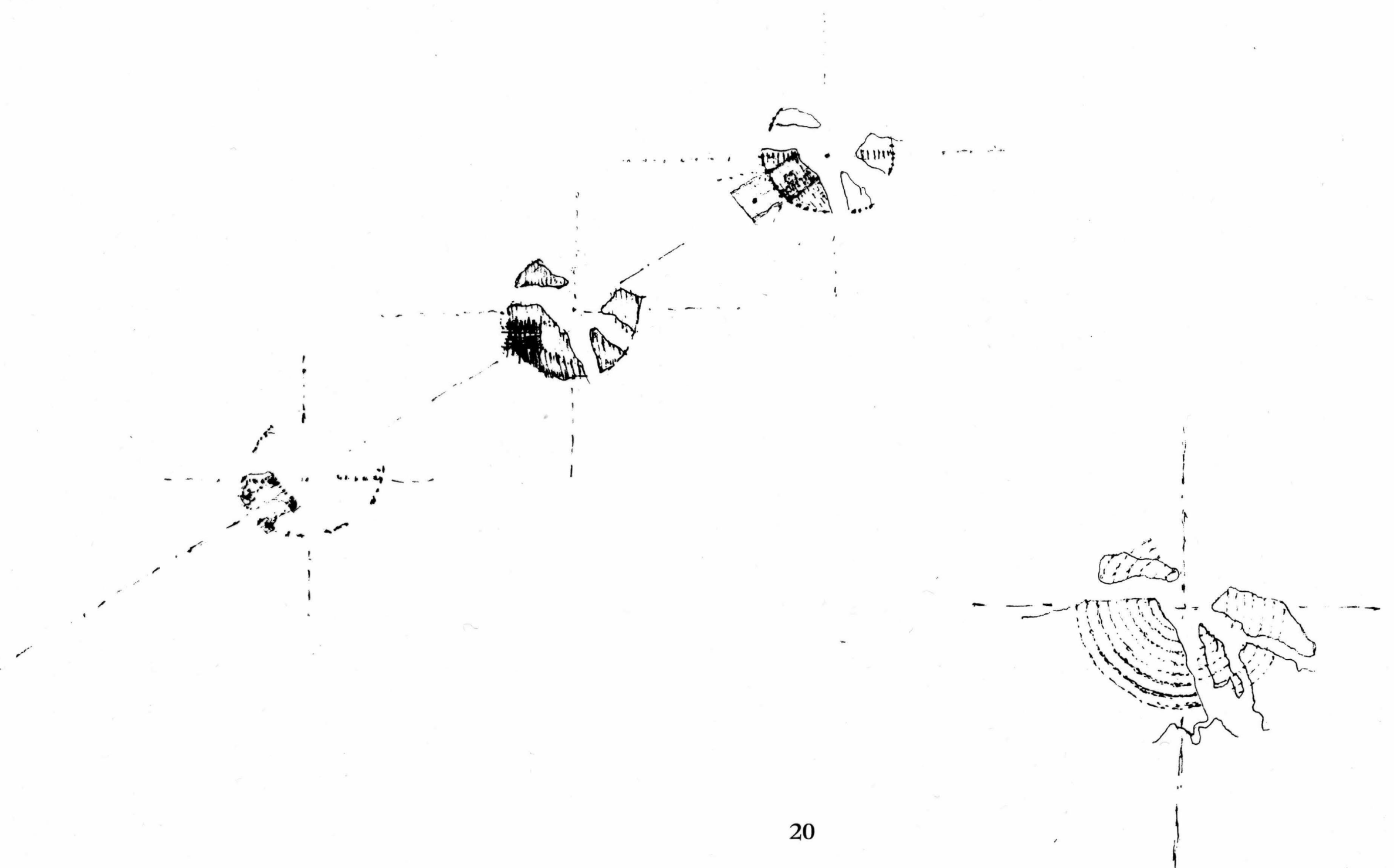


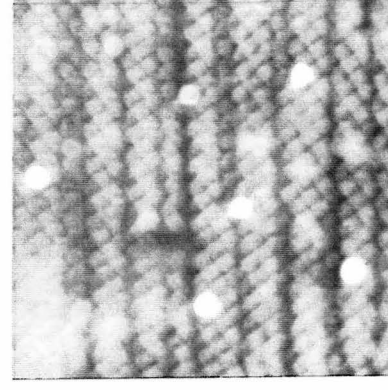
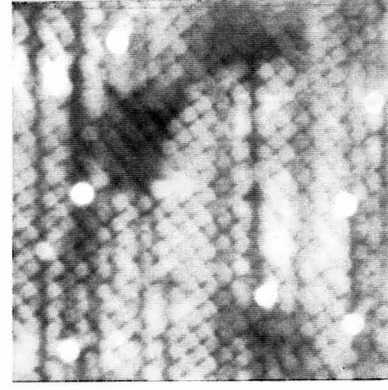
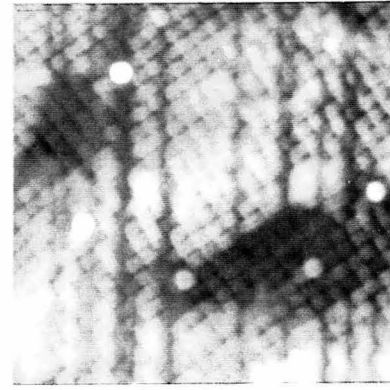
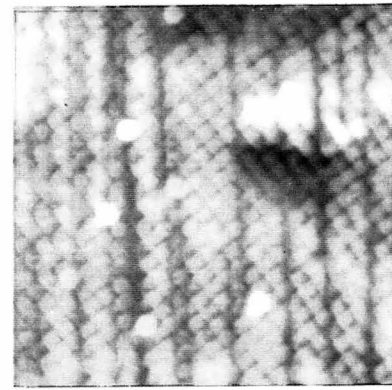
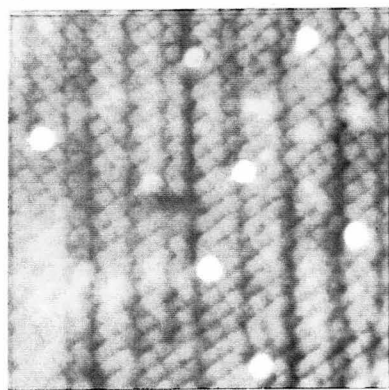
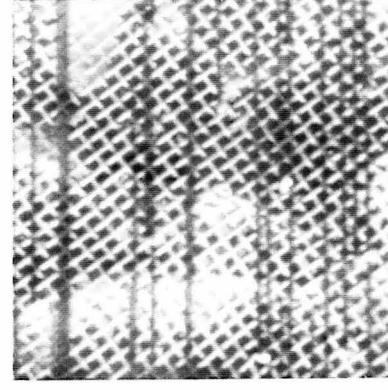
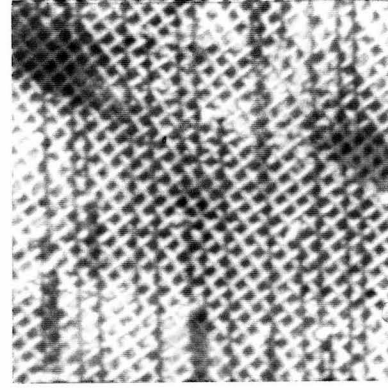
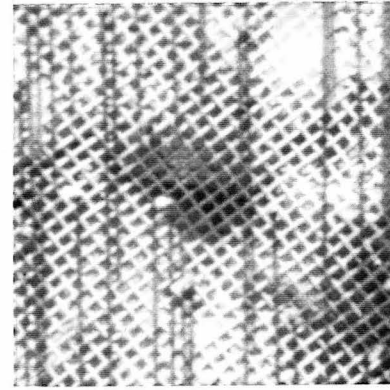
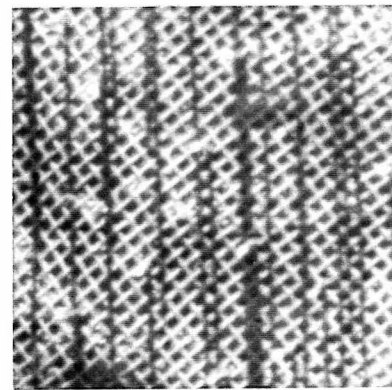
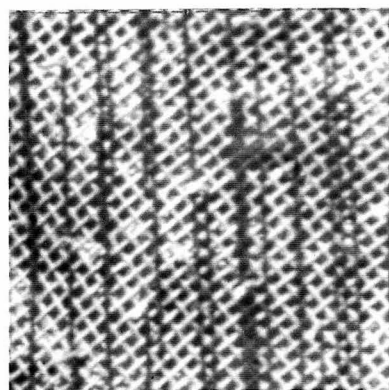
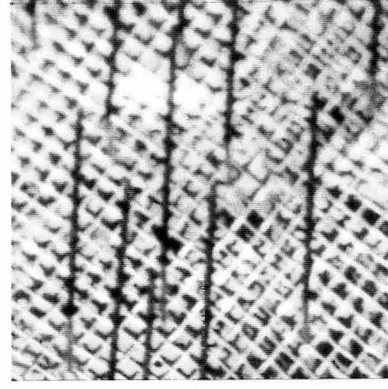
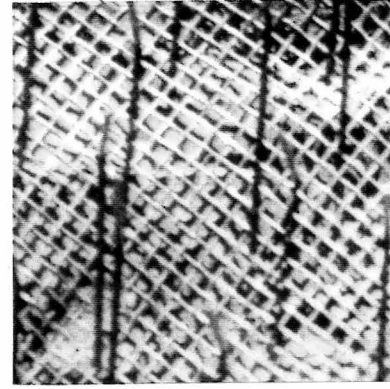
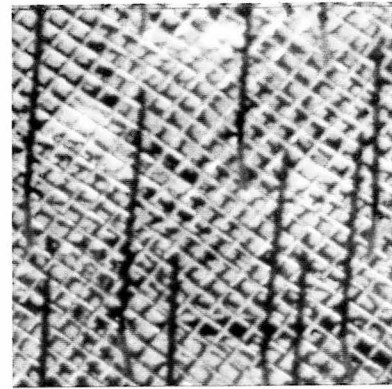
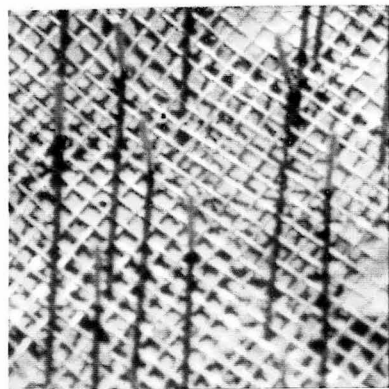


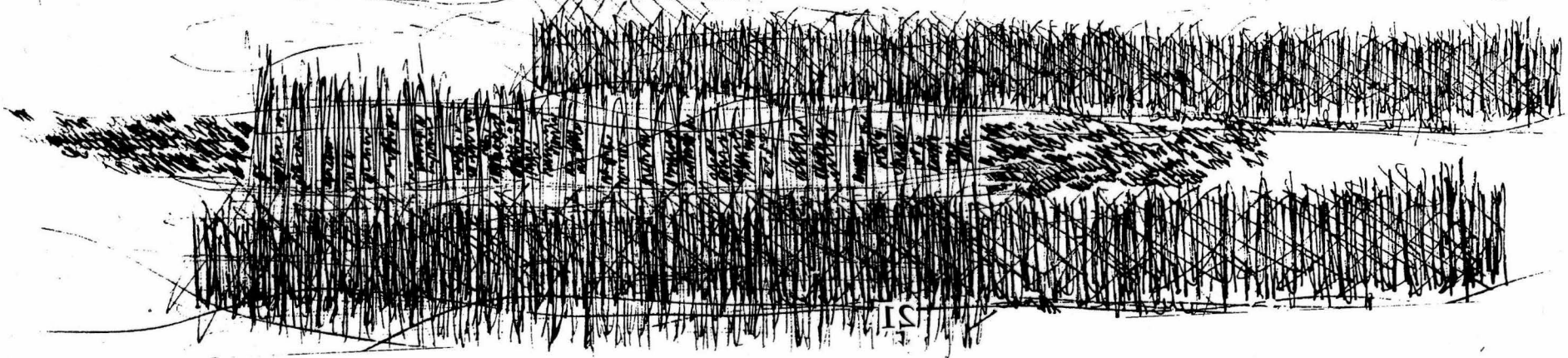
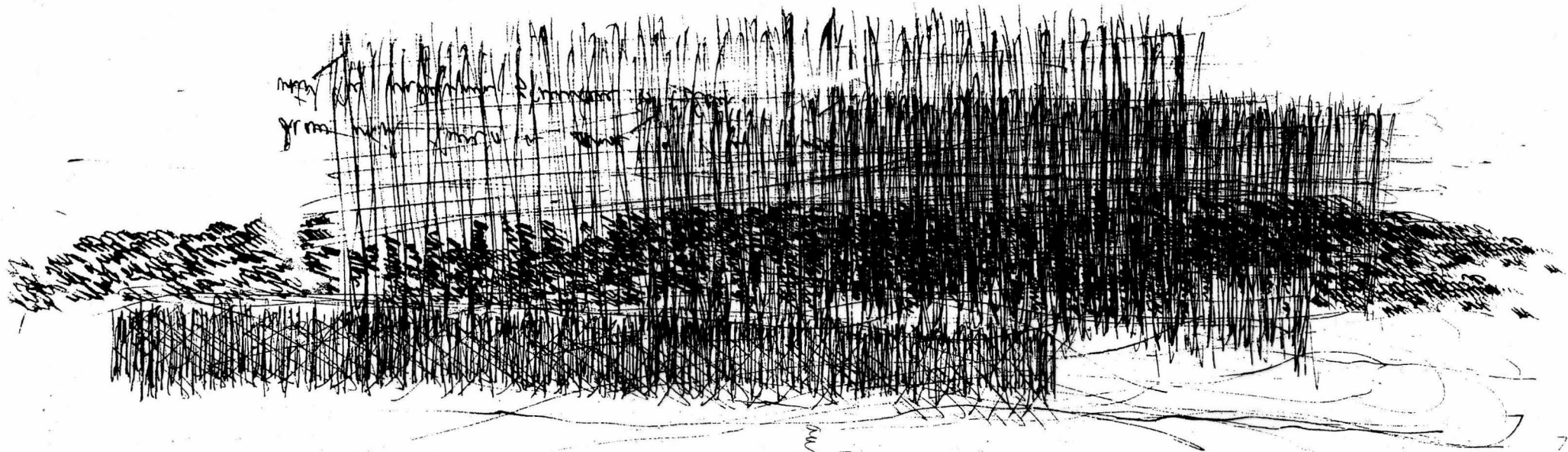


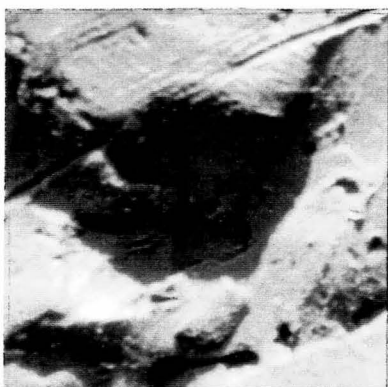
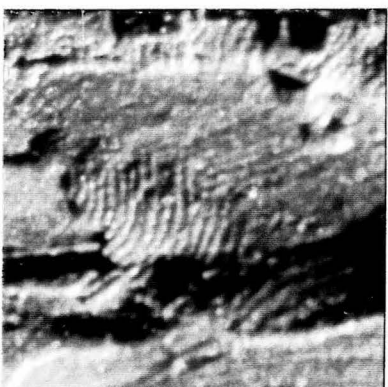
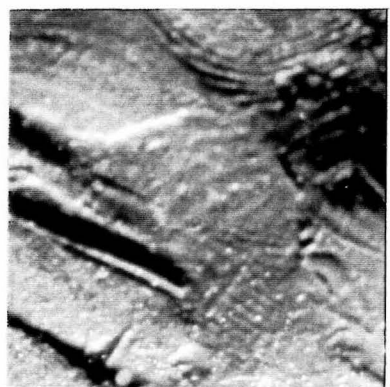
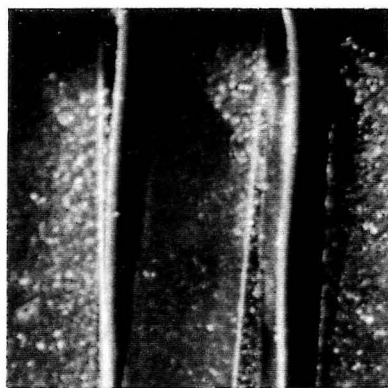
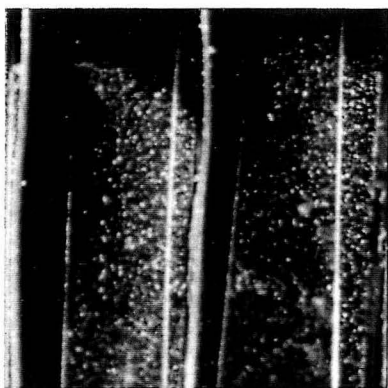
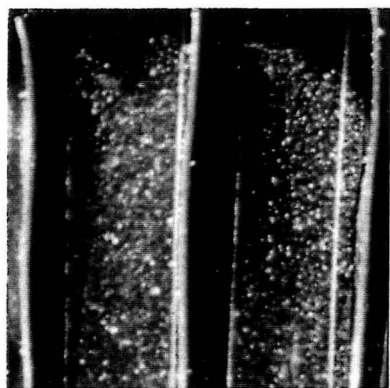
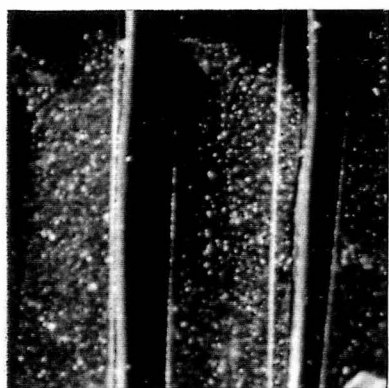
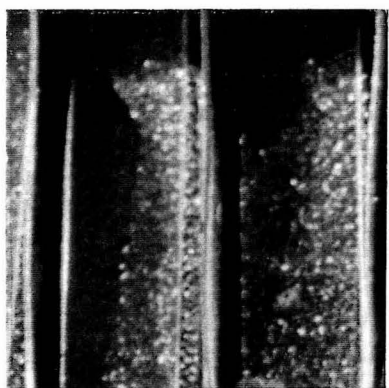
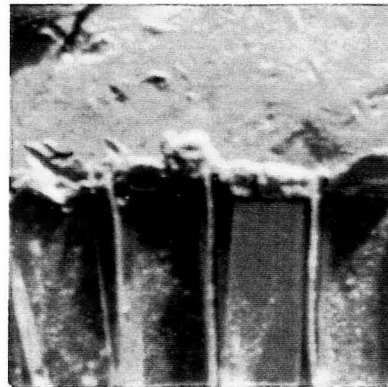
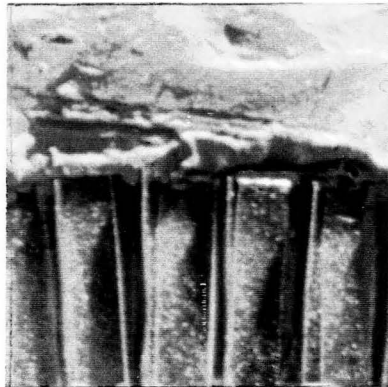
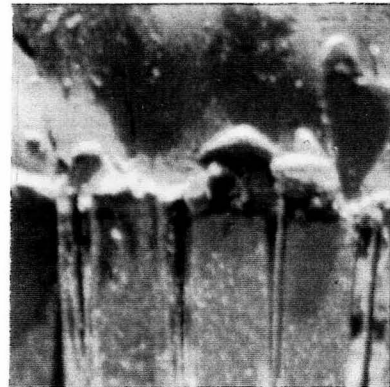
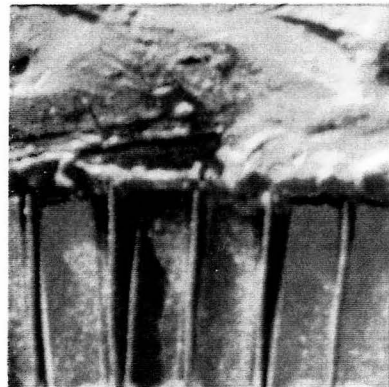
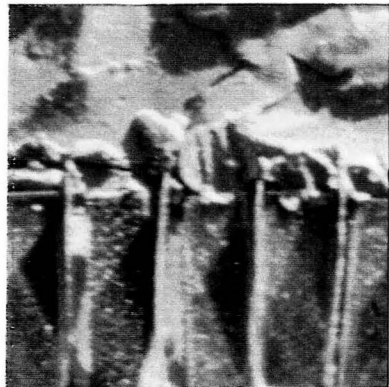


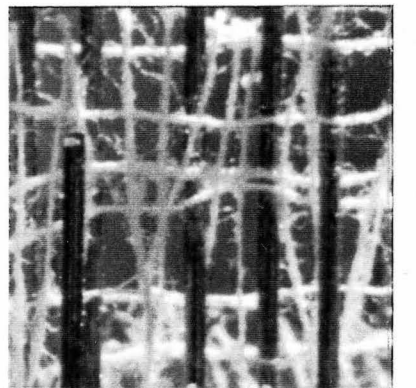
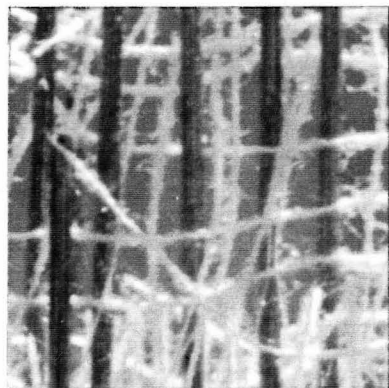
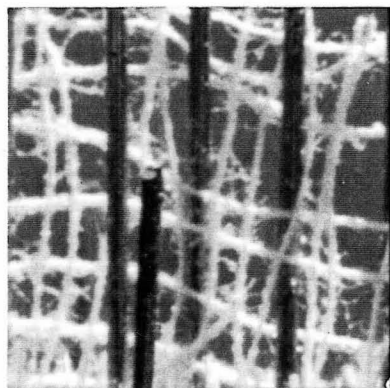
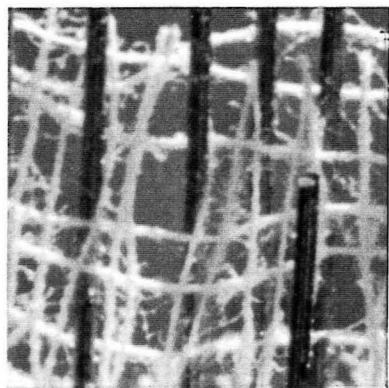
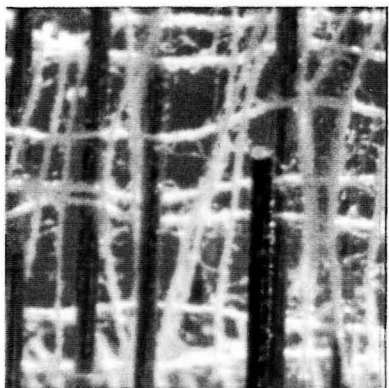
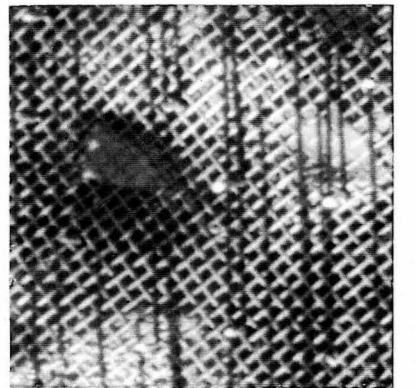
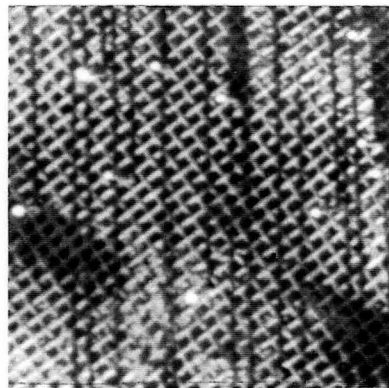
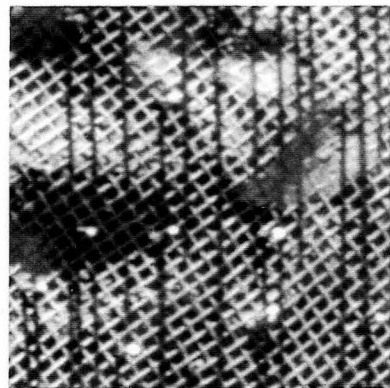
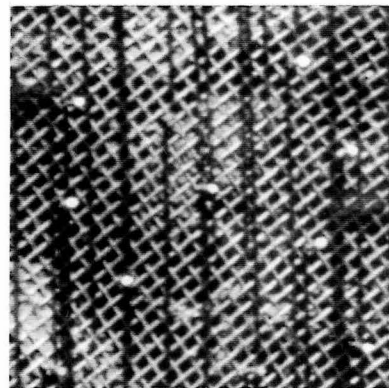
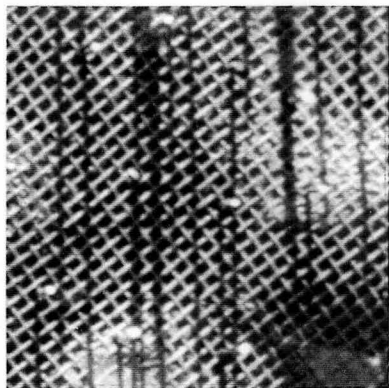
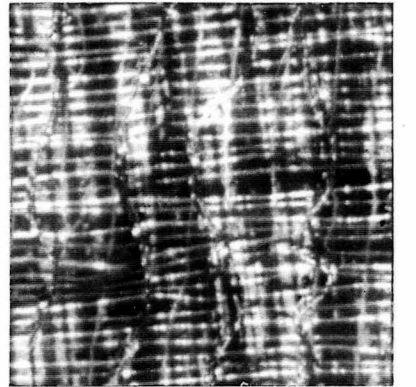
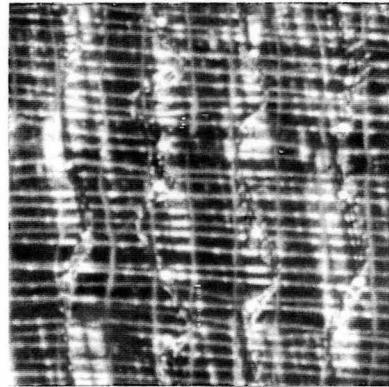
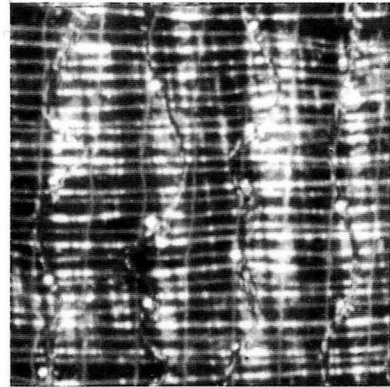
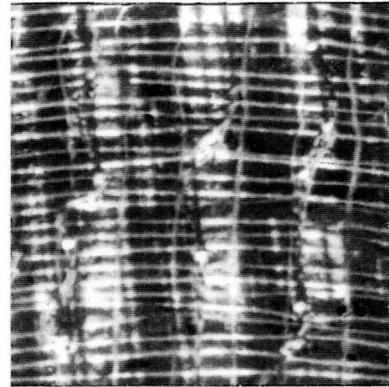
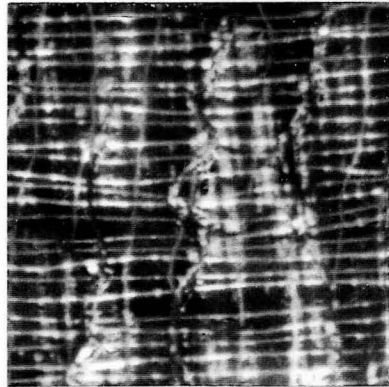


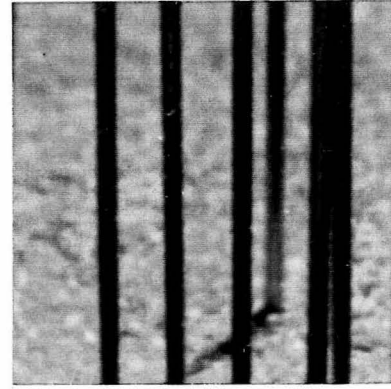
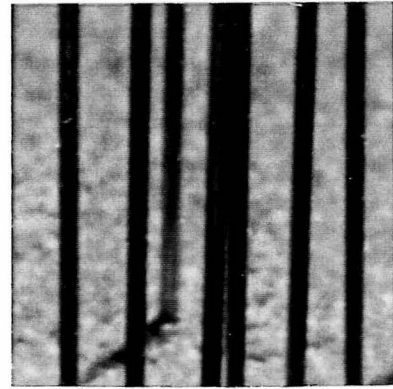
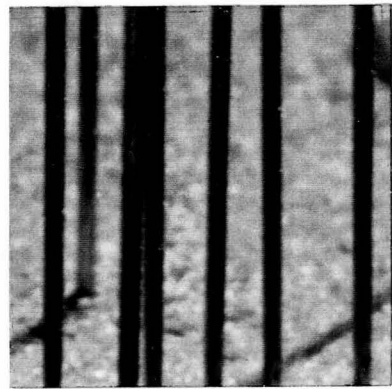
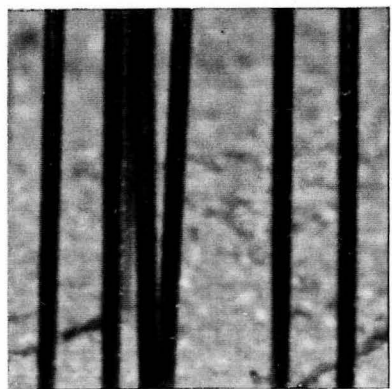
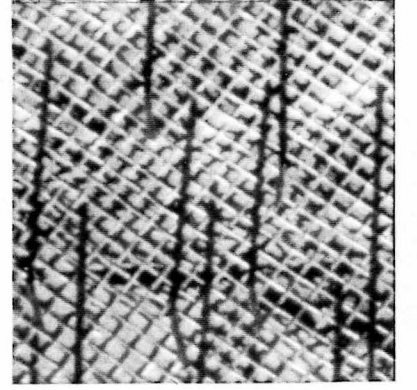
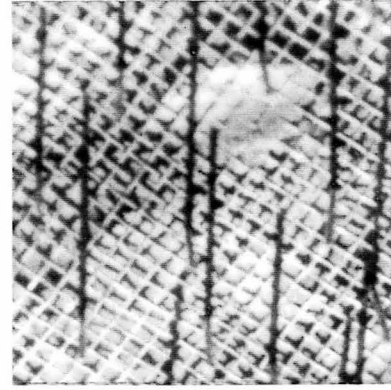
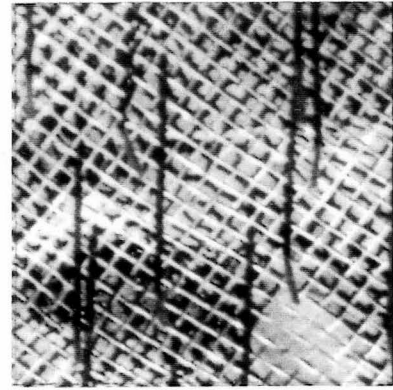
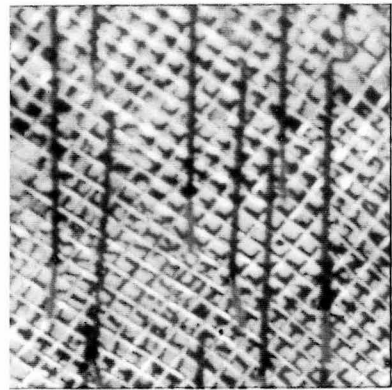
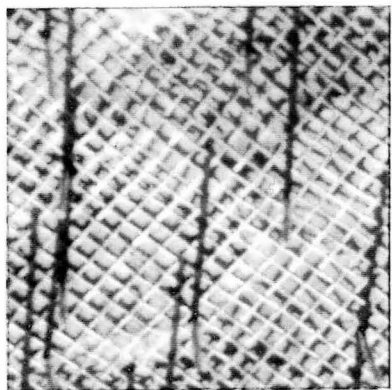
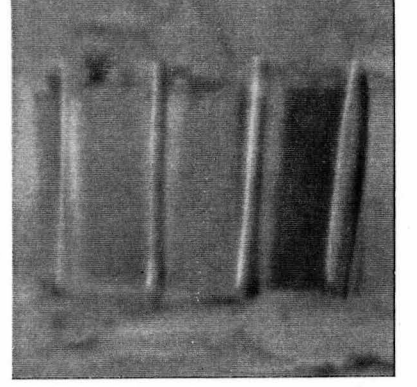
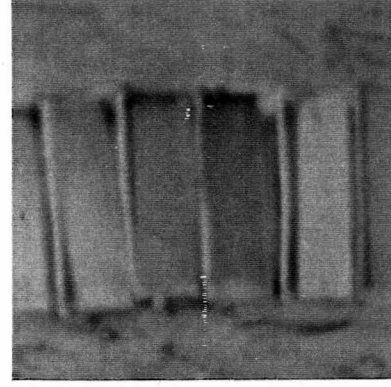
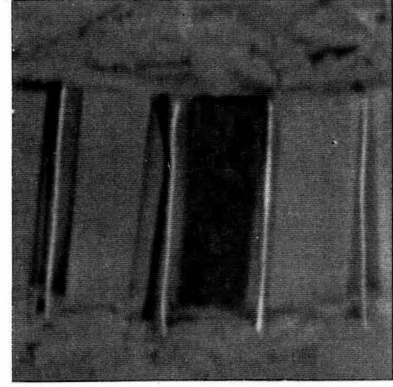
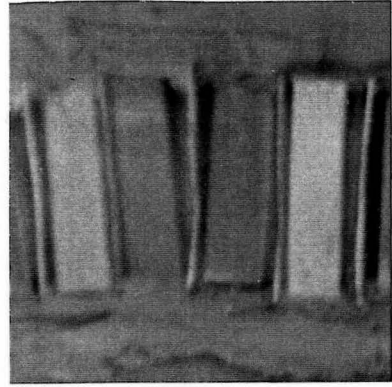
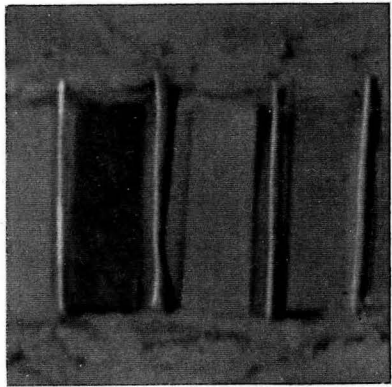


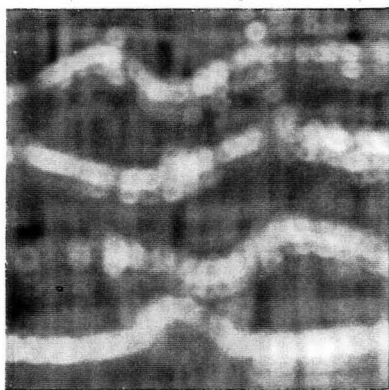
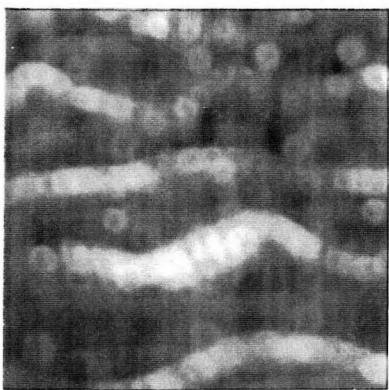
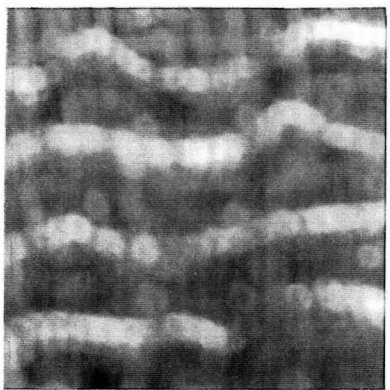
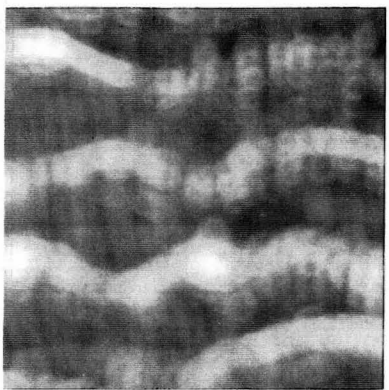
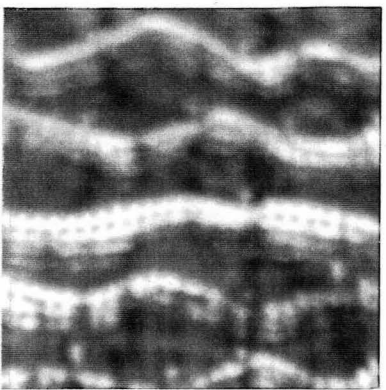
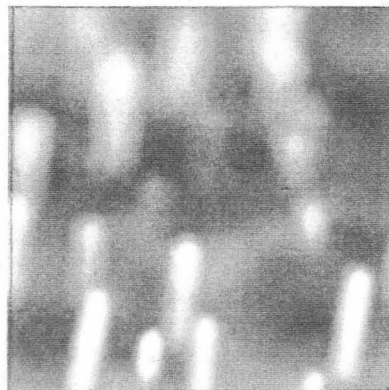
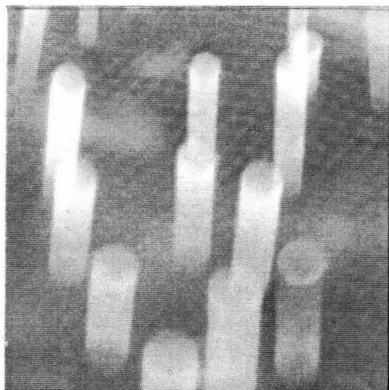
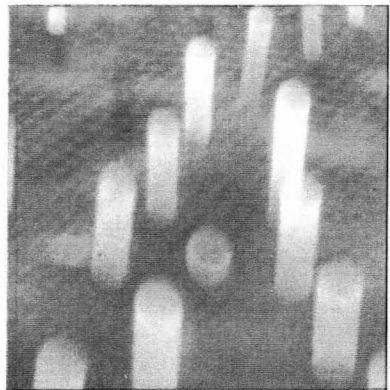
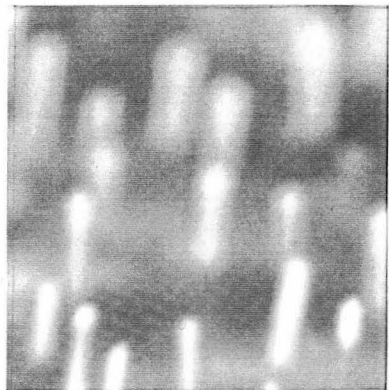
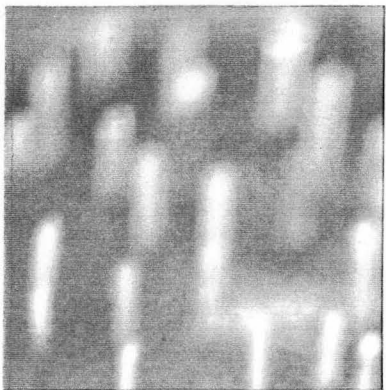
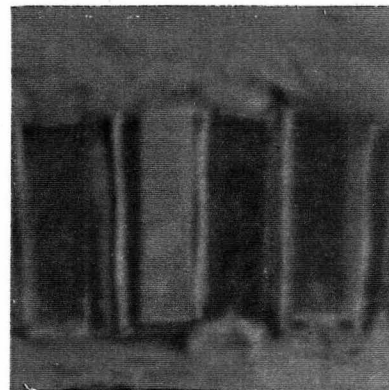
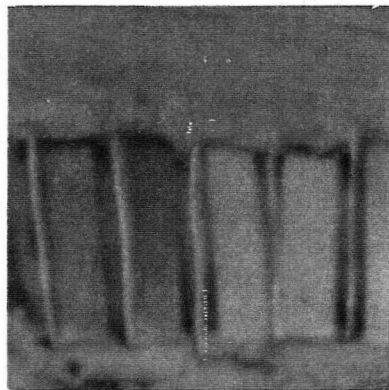
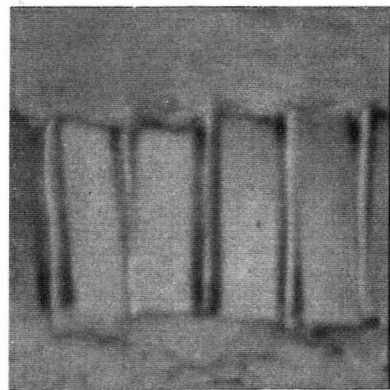
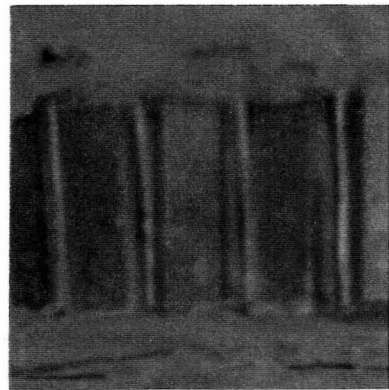
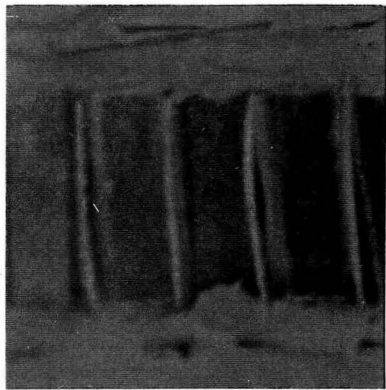












Architecture exists within subjective and immediate realities which serve as focus and limits. Beyond reason and control lies an intangible essence perceived through fundamental relationships which extend beyond the presence of the parts. My interest in architecture is founded on the idea of an inherent reality beyond an object's physical presence.

The world seems too full of 'noise,'
too full of 'objects,' limited, focused, occupying space,
and offering no sense of continuity and possibility. Too
many orders are present without being webbed, without
relationships to existing presences, without the fiber with
which history takes place.

The world exists in layers of connected parts, where fundamental relationships carry the structure for continuity. 'New' realities come from a different focus on already existing parts. My desire is for an expression which merely underlines these fundamental relationships and heightens a sense of an inherent reality.

The affinities I have found have been with the few artists and architects who in a quiet and serene way make connections with a surrounding reality, who reveal and offer an intimacy with existing presences. In the sculpture of Isamu Noguchi and the architecture of Luis Barragan, I find many of the qualities which I seek to achieve in my work. Their forms carry a silence and serenity which I find rare in other works. They are poetic in form and carry a reality beyond their presence. They do not contain, limit, or bind; they offer. Their simplicity is quieting in a world of unconnected presences.

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