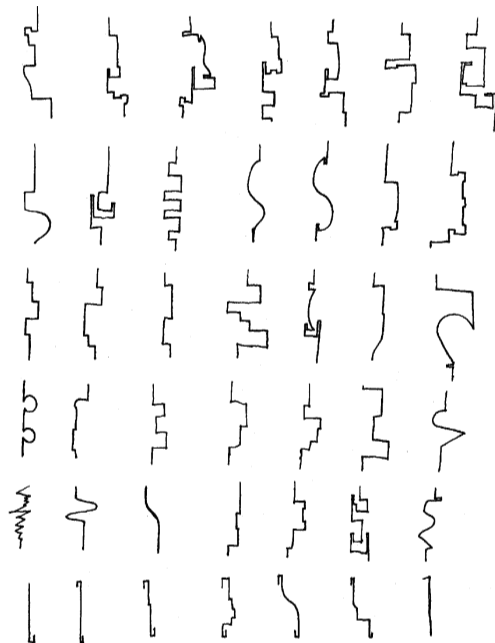


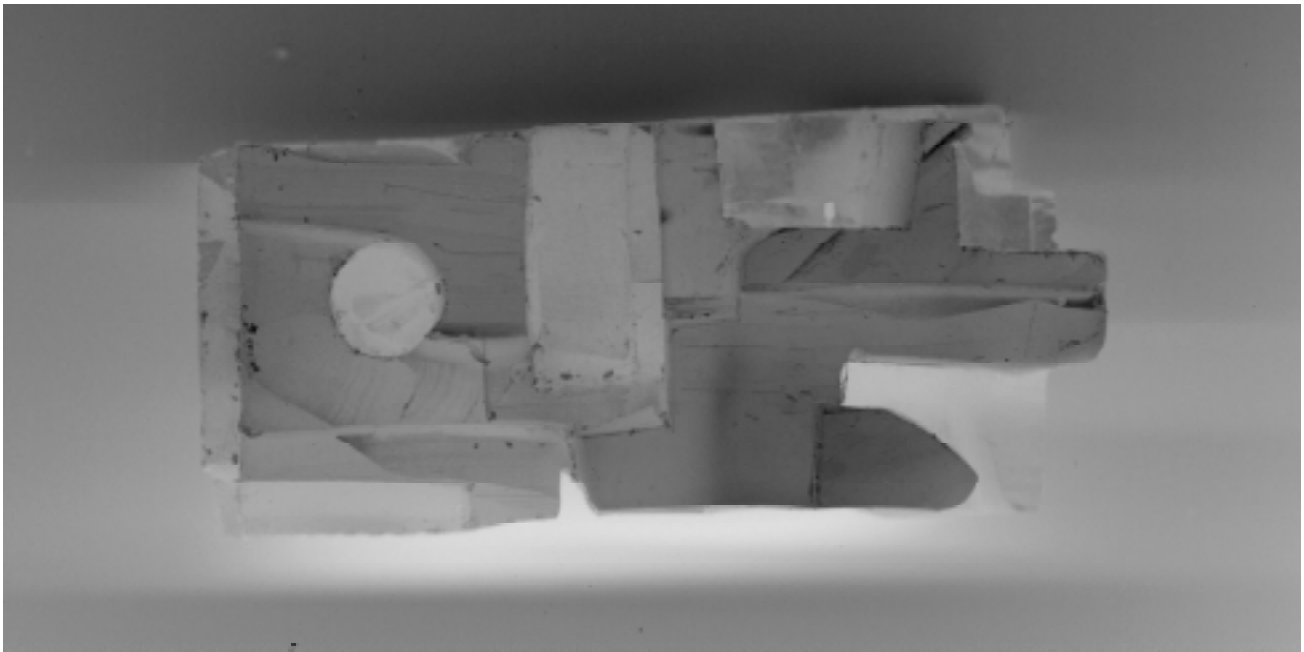
Global Probing:

The work that follows attempted to gain access to the nature of the making of walls. It is a multitude of exercises that in some way or another speak of the resistances that are inherent in making architecture. The exercises, though fruitless in most respects, including their original intent, were important in three ways. First, the exercises rendered some wonderful objects, second, they allowed an opening in the way I think about architecture, and finally, they began to reveal the building thesis in different terms.



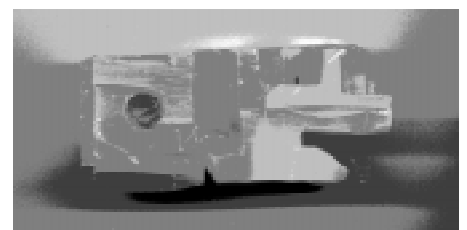
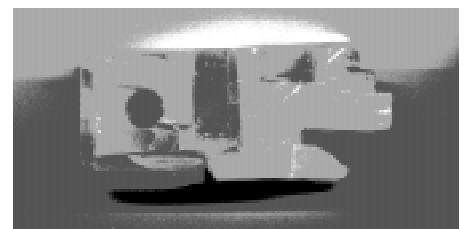
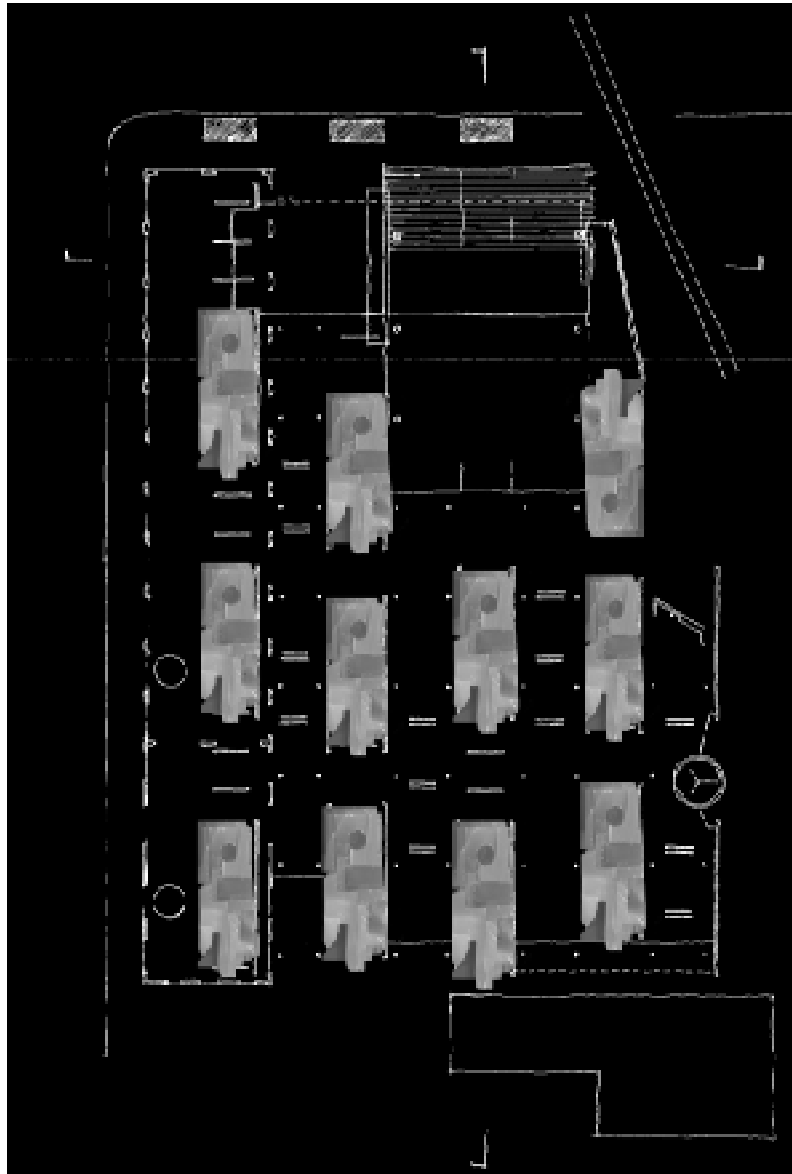
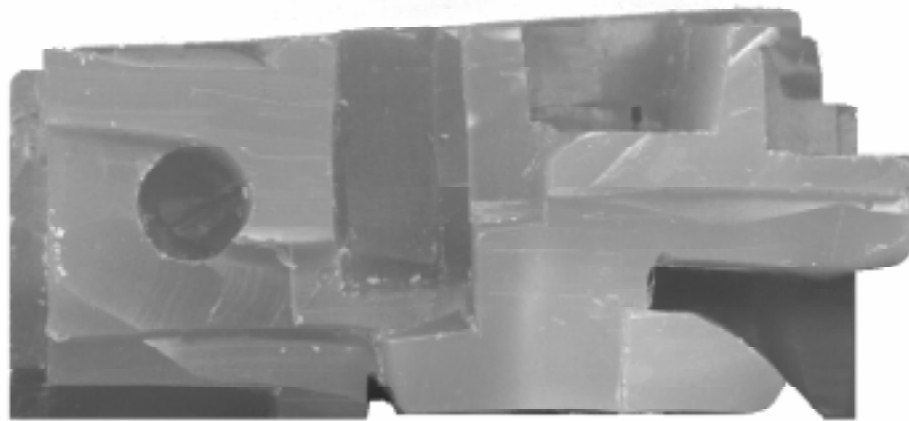
Global Probing is a series of projects formulated as an investigation of the possibilities that were not forthcoming in initial approaches to the sawtooth problem. In the sawtooth the failure of traditional analysis to produce strong avenues of inquiry became evident. Architectural meaning was locked in an approach that had been learned at Kent State University's School of Architecture and Environmental Design, despite my generally defiant position there as an undergraduate student. Questions that students with stronger backgrounds in architectural meaning consistently deal with were only open to me through my own readings of the works of others. At Kent there is a lack of discussion on architectural debate, the approach to architecture is based in graphic composition and functional necessity. Mysteiously, that is where the inquiry disappears, for many students there is no understanding of Architecture beyond issues of getting things done. Kent's strengths, however, are where other schools fall incredibly short. They prepare students to enter the profession ahead of other graduates. Like it or not, a Kent graduate will be the last to lose a job, they are highly resourceful and incredibly productive. It is a mixed bag.

The parallel bar was removed from my desk forcing experimentation with media. Several series of 43 objects were executed. Media included watercolors, wax, paper, acrylic, ink, and pencil. Breakthroughs were made with respect to my understanding of program and accommodation in the built environment. A new approach to spatial and formal issues emerged. The resistances uncovered were, generally, not of architecture, making the realization of poor generators easier. The insubstantial and the arbitrary became obvious. In circumventing architecture, I was further convinced of the importance of the clear formulation of intentions.

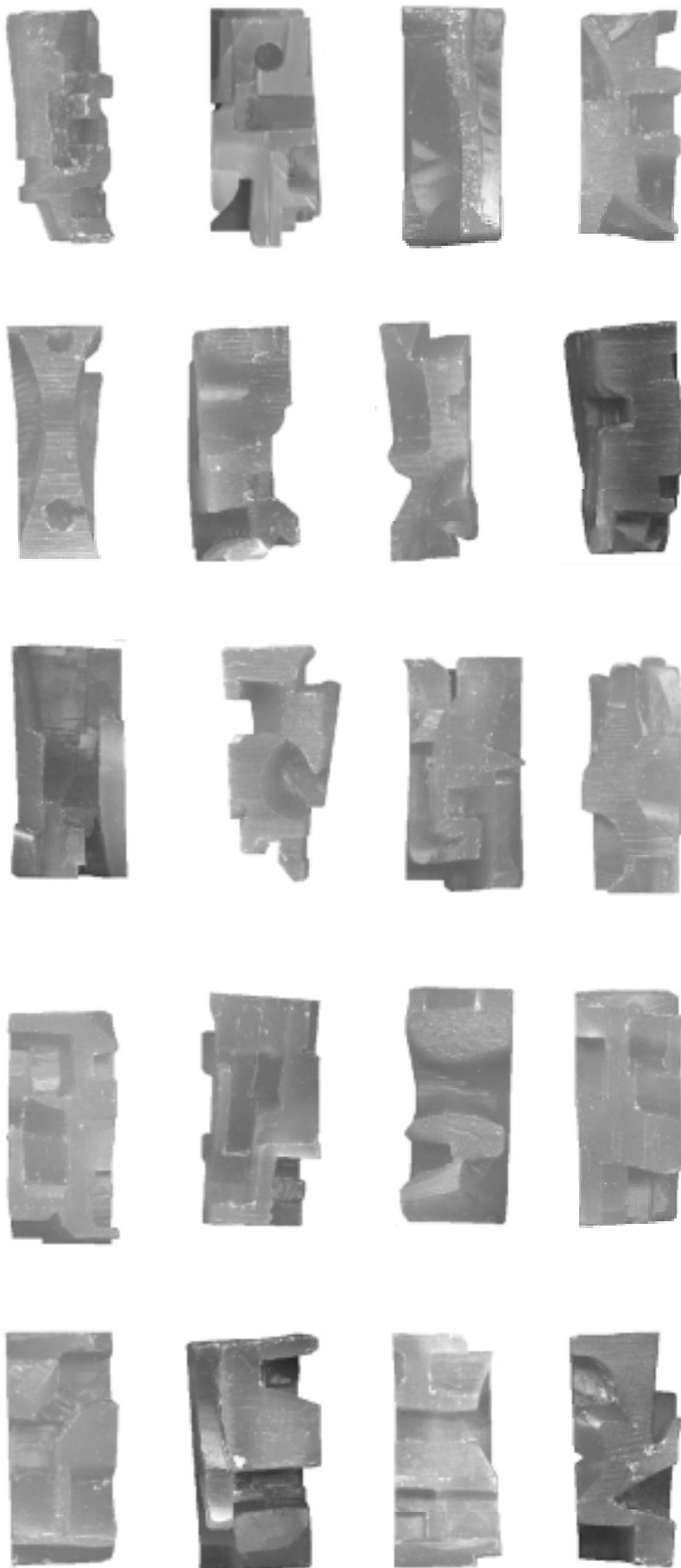


The wax sculptures are shapely/spatial investigations. The objects are rich in possibility. In them the strength of a subtractive volumetric design approach is investigated, however, it is a game of weak resistance. They are lacking in both material resistance (of an architectural variety) and ideological resistance. They are made for the sake of space and shape. The pieces inspire critical thinking in the formal and spatial possibilities of architecture. This thinking is reminiscent of Constructivist machine fantasies, cubist sculpture, or Frank Gehry's sculptural approach to architecture.



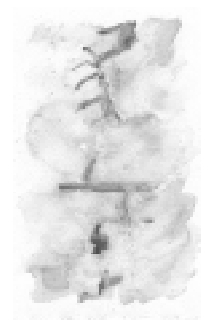
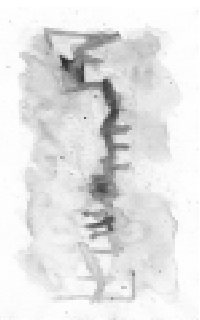
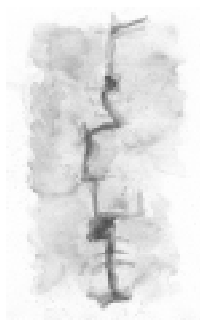
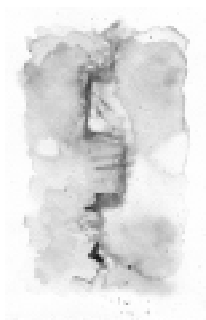
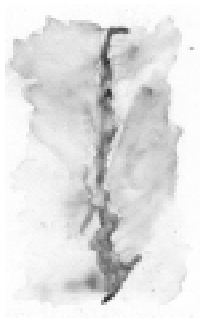
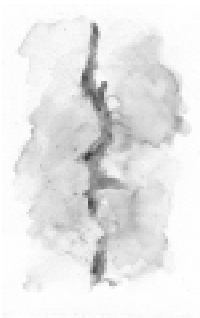
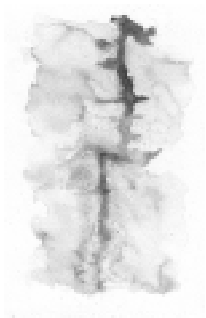
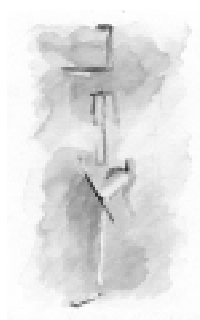
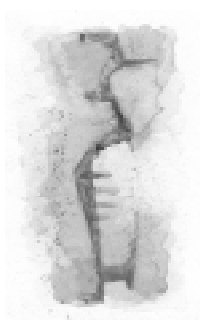
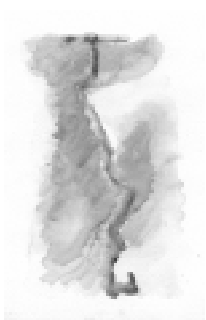
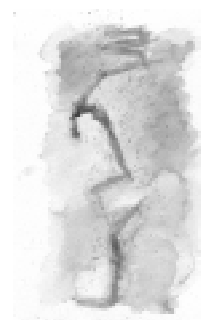
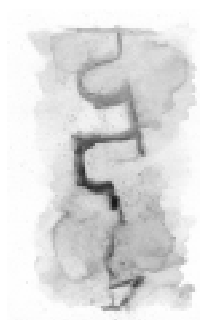
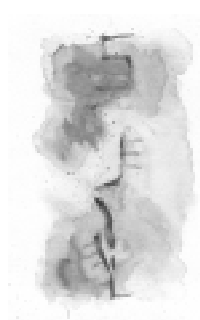


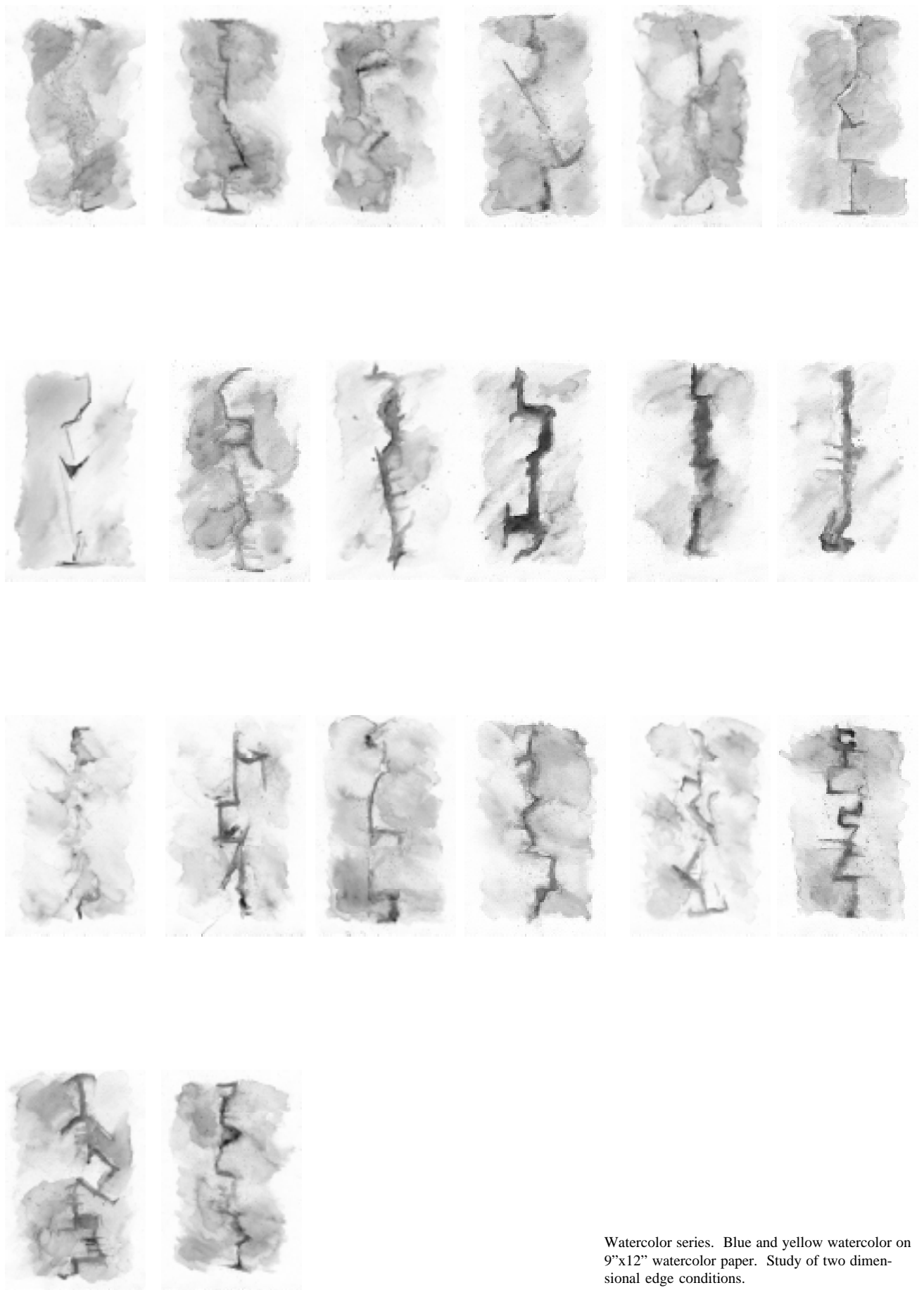




Paraffin wax sculptures approx. 3.5"x1.25"x1.25".
Three dimensional spatial studies.







Watercolor series. Blue and yellow watercolor on 9"x12" watercolor paper. Study of two dimensional edge conditions.

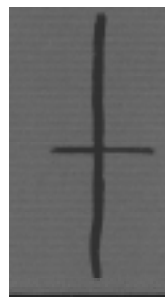
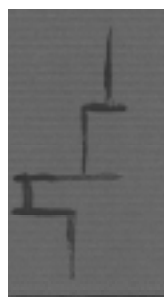
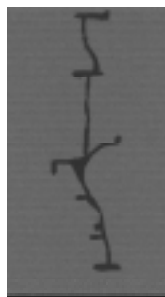
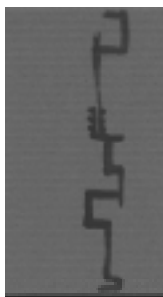
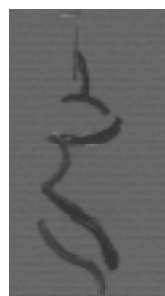
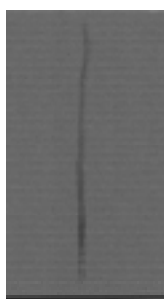


The Watercolors investigate edge conditions in two dimensions. They are not walls. They are about walls in that they formulate boundaries. The media reveals the porous nature of walls and opens ambiguity in separation. In them the relationship between figure and ground begins to dissolve. At times the tracing is definite, but its degeneration follows soon thereafter. The paintings could be read as tracings of cracks. Others invite ideas about the weathering of walls, ideas reinforced by the wash technique. Some could be plan or sectional drawings. The various readings of the pieces offer no understanding from where they came. They are intuitive compositions. There are no legible rules to their organization.



Watercolor series. Blue and yellow watercolor on 9"x12" watercolor paper. Study of two dimensional edge conditions.





Acrylic paintings on corrugated cardboard, 8"x10".
Additional study of edge and line.

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب

مستطاب


مستطاب

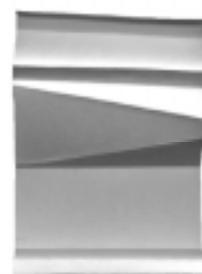
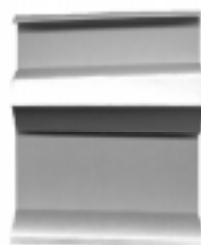
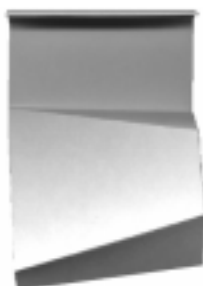
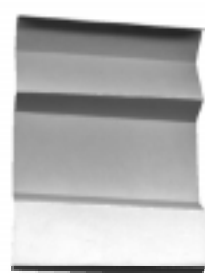
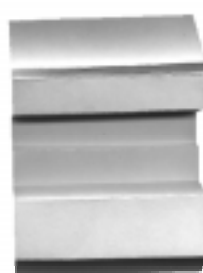
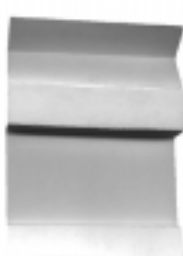
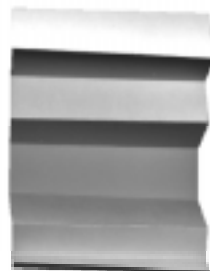
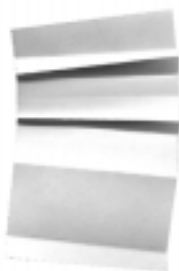
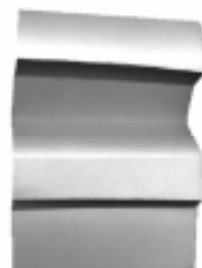
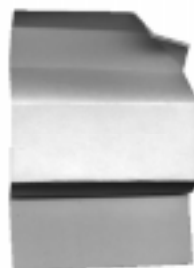
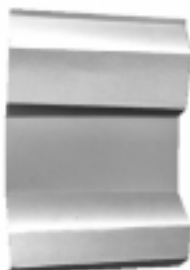
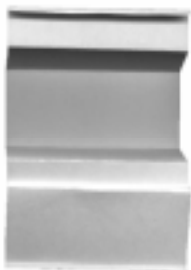
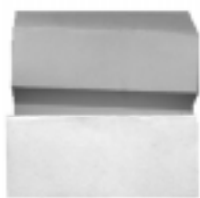
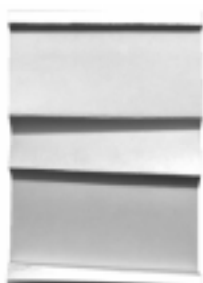
مستطاب

مستطاب

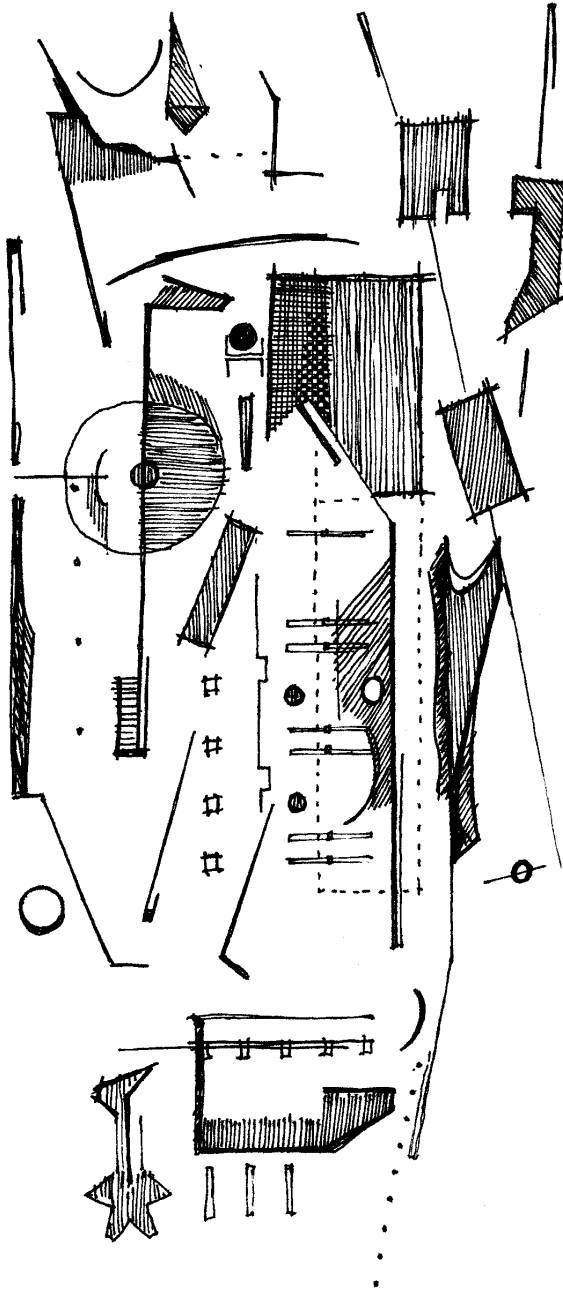
مستطاب

g models



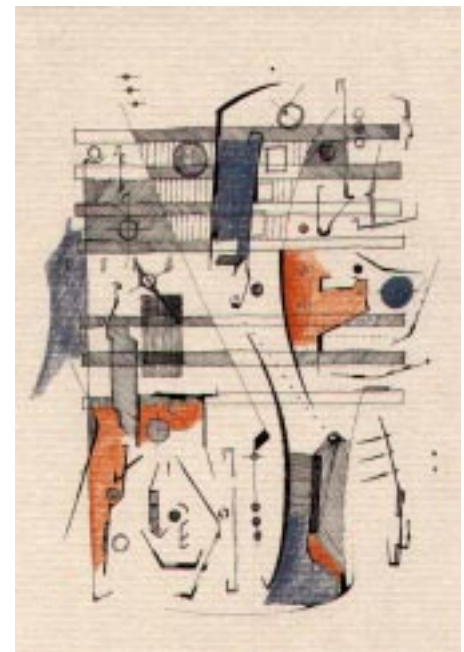


Urban Analog Drawings are plan drawings that investigate tension and release in architecture. They are also compositional exercises. They offer complex formal conditions. I become their occupant; as the drawing develops, I dwell inside the spaces. The drawings resemble, but do not descend from Wassily Kandinsky's work.



Urban Analogue Drawings, ink and colored pencil.

The Urban Analogues probe the relations of parts. The drawings descend primarily from Kent State's second year design theory classes, which I now teach. They are linked to a basic elemental understanding of form. Resistance is minimal, concern for needs is nonexistent. This sort of suspension allows for shapely play without restraint, it is more a formal brainstorming exercise. Other projects are enriched by the open play. Much like the "Probes" that precede, the pieces are a joy to make. A lack of resistance is more than made up for in their therapeutic release.



“The wall is a neutral condition.”¹

“The wall itself is the most ‘present’ condition possible. Life has to do with walls; we’re continuously going in and out, back and forth and through them.”²

1-2. John Hejduk. *The Mask of Medusa*. 67

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.



“I tear down the buildings just to pass through the doors.”
Greg Graffin