

Blueprints: inhabited drawings

wall  
fragment  
hammocks

Drawings

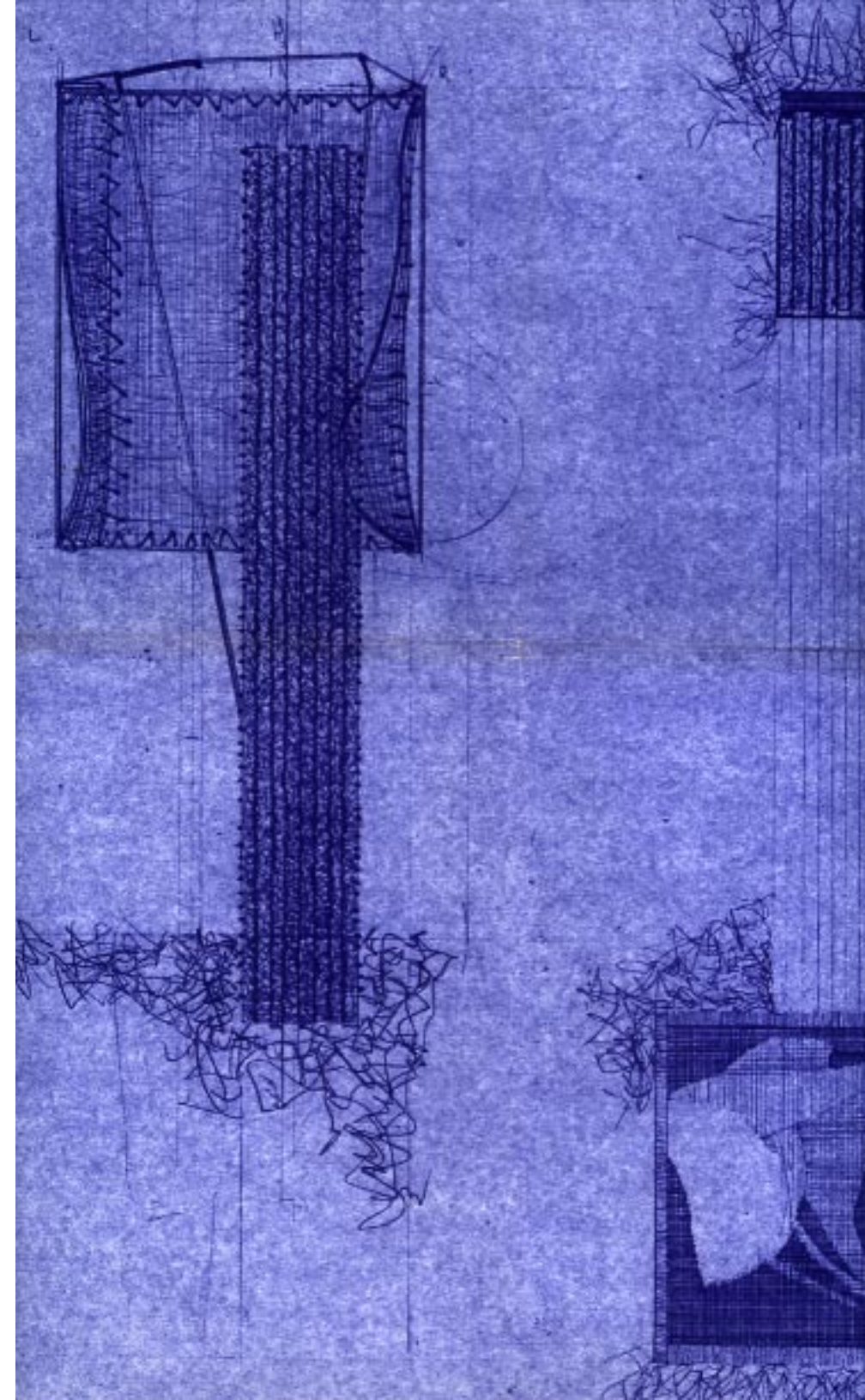
Documentation of work is a way of creating a place for work to exist, a place for it inhabit, past its own immediacy. Made after each thing already existed, the attempt is to make a careful documentation, a place of inhabiting for each, a place that renews the perception of the work. For each drawn thing, the documentation became another site for the work, each drawing proposing new questions.

## hanging room

a translucent room constructed of five-layered cream yellow tracing paper walls sewn together along each of the edges of its rectilinear body [dimensions approximating 7" (length) x 2" (height) x 1 1/2" wide tapering in width to 1"] is held above the ground by being wrapped with thread around its body, attaching itself below a spinelike triangulated steel rod structure that connects to the ground at three points.

the room is entered by a solid horizontally copper wrapped, truncated, layered form moving through a small rectangular opening cut into the body of the room revealing the interior and allowing the copper wrapped form to gaze inside. Below the chrysalis of the room is a transparent acrylic garden holding the remains of a pink flower

in the hanging room, using a three point structure for support is the concern. The spinelike support carries a delicately sewn room(body). The column mass, not touching or supporting the room, becomes a piece that seems to have existed before the room alighted on the ground.



plaster  
hammocks

elevation

plaster  
in wall

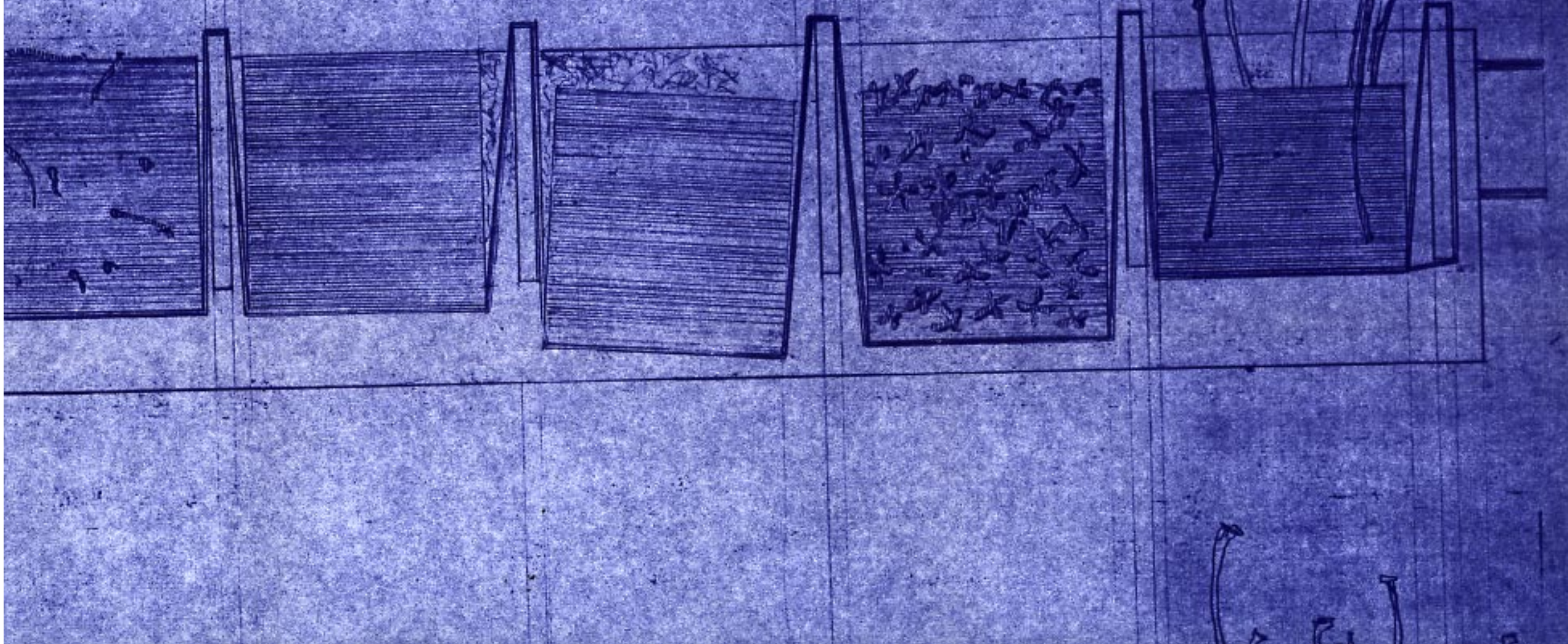
ground - elevated above



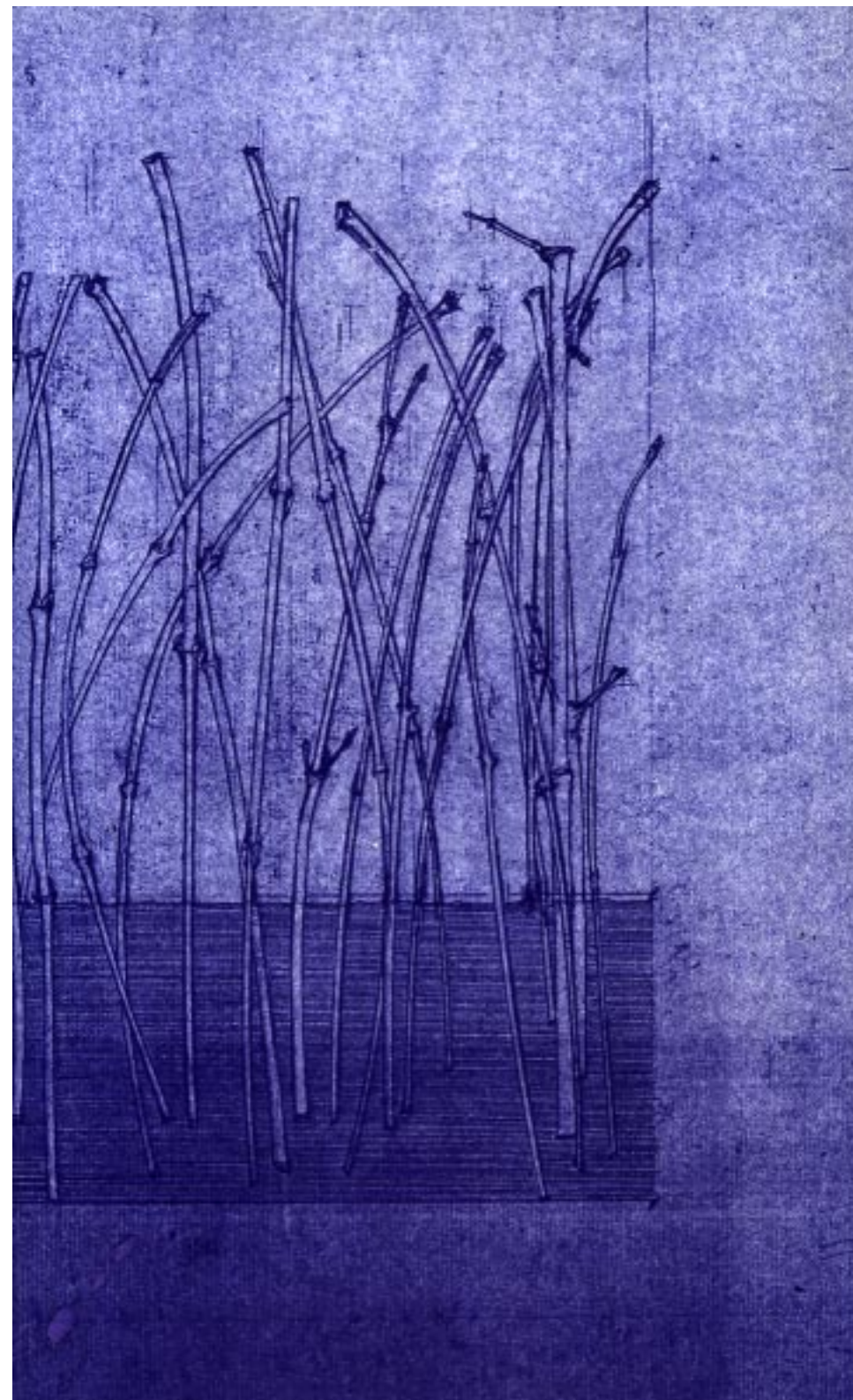
a place for six plaster blocks of approximate dimensions measuring  $12 \frac{1}{8}'' \times 2 \frac{1}{4}'' \times 2 \frac{1}{8}''$  with specific textural qualities to be held above the ground. The construction is of 7 aluminum panels, of equal dimensions  $1 \frac{1}{16}'' \times 2 \frac{1}{4}'' \times 13 \frac{3}{8}''$  each end inserted through two  $1 \frac{1}{16}'' \times 3'' \times 16 \frac{3}{4}''$  aluminum panel supports, held in place by rods sewing through the length of the larger supports and connecting the seven panels in a mortise and tenon like metal joint.

four strips of canvas are draped over the supports, protecting the vulnerable plaster edges, while elevating them above the ground and keeping them closely nestled together.

The construction of the plaster hammocks has a steel rod (thread-like) locking into the entire structure. This rod adds to the surface, making the surface readable as a delicate, constructed, and purposeful element (fabric-like). It was also important to bring together these three materials: the plaster blocks, the canvas, the aluminum and steel in a way that spoke of a physical, three dimensional weaving. A weaving so tight that each element completely depends on the others in order to fulfill its purpose.



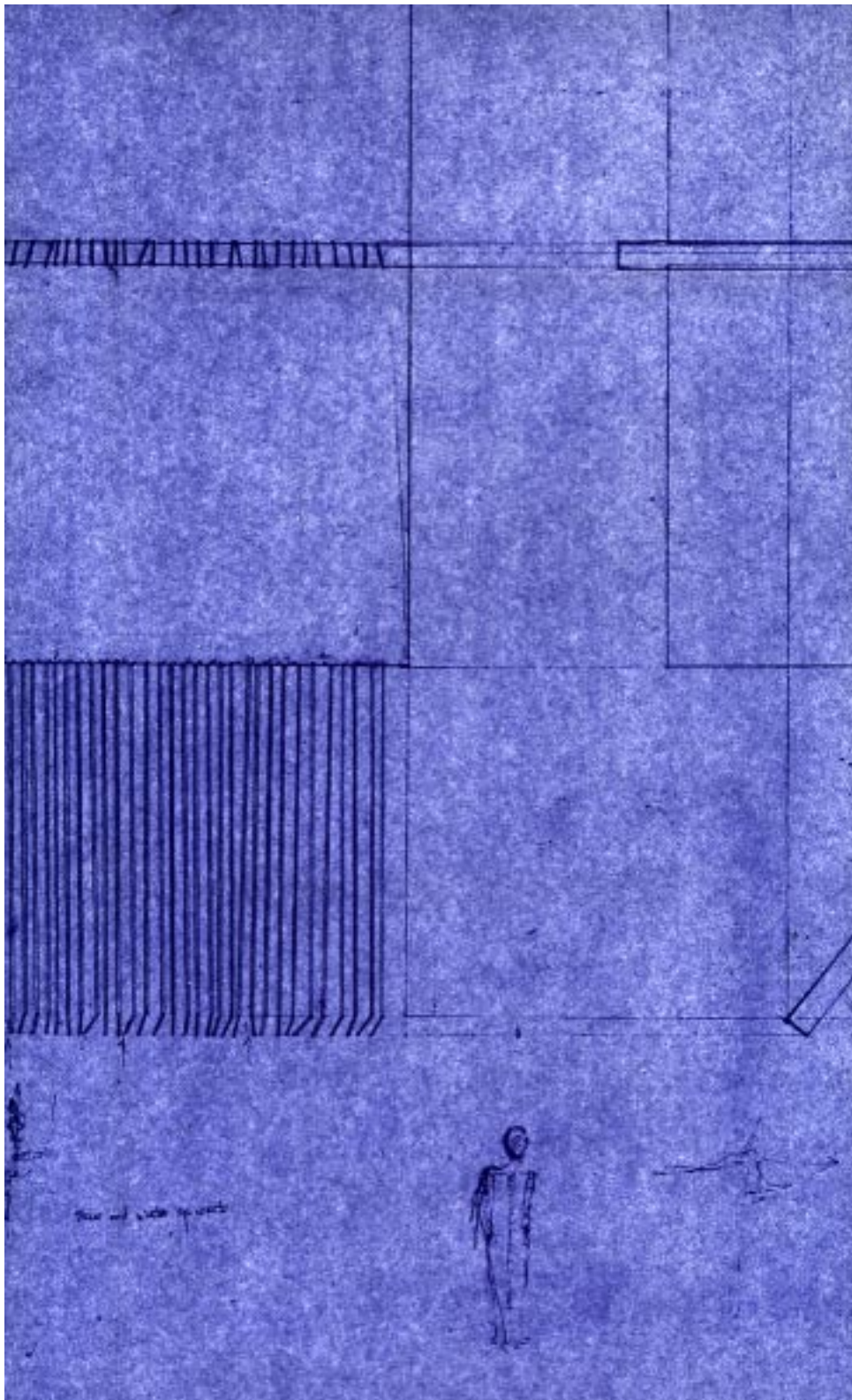
red sticks





Eighty three slender red sticks cast uprightly into the longest and widest side of a solid plaster block with dimensions of  $12 \frac{1}{8}'' \times 2 \frac{1}{4}'' \times 1 \frac{1}{4}''$ .

Each stick is approximately 4 inches long, held in place at the base and curving outside its limits above the plaster mass.



## wrapped formwork

White thread wrapped around the formwork for a plaster block of dimensions  $12 \frac{1}{4}'' \times 2 \frac{1}{4}'' \times 2 \frac{1}{8}''$  the thread is wrapped at  $\frac{1}{16}$  inch intervals making straight lines on one side of the eighth inch thickness and crossings on the other side.

Two plaster blocks exist; one shows the lines, one shows the crossovers. The long sides of the plaster block hold the impression of the thread after the formwork has been removed.

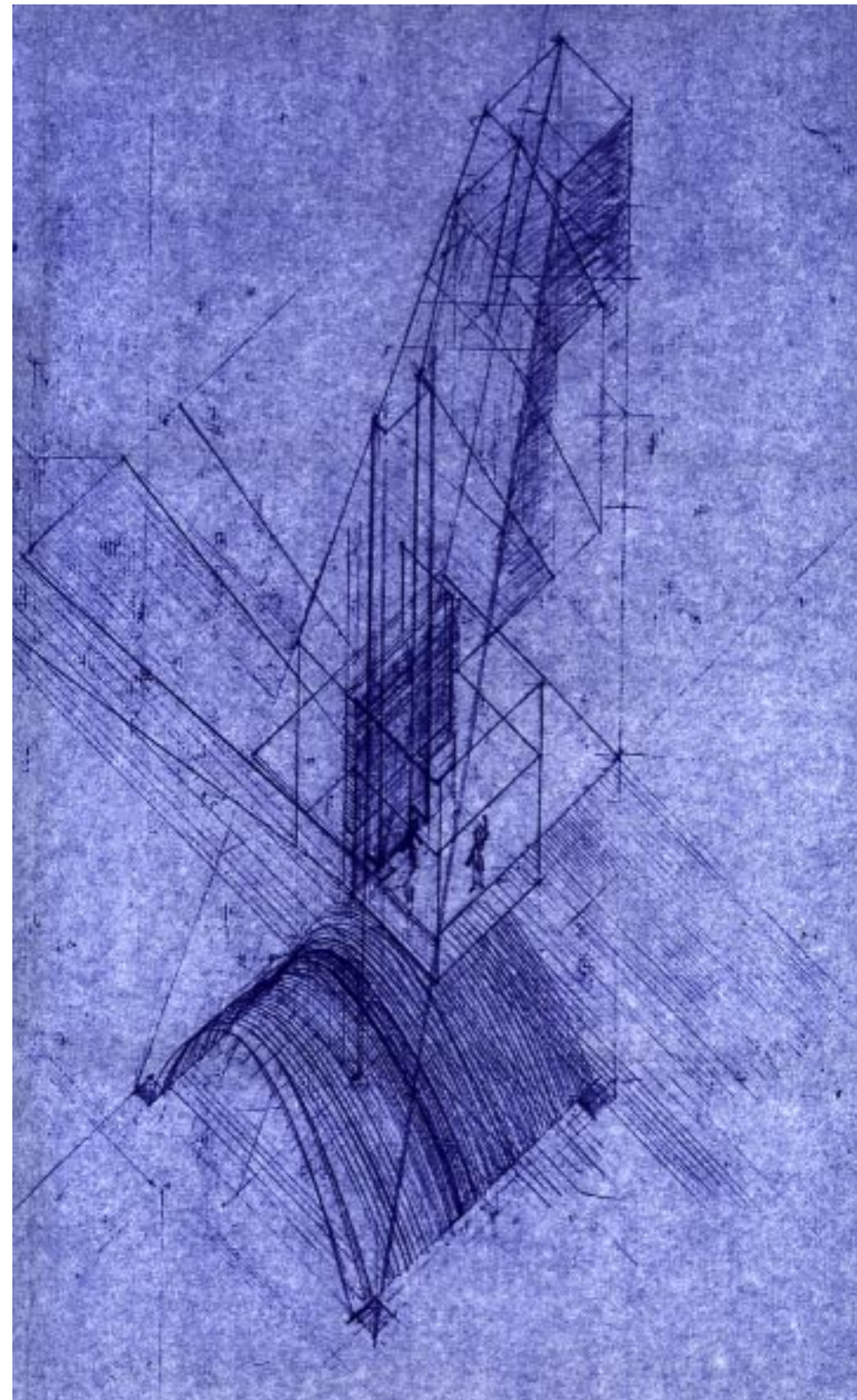
In the wrapped formwork it was important to show the tactile and visual qualities of both sides of the wrapped piece, taking care to realize both sides (back and front, inside and out) have a presence to be articulated. The action of removing the formwork from the plaster is reminiscent of a chrysalis, the forms are removed, leaving their impression, a change in the plaster block.

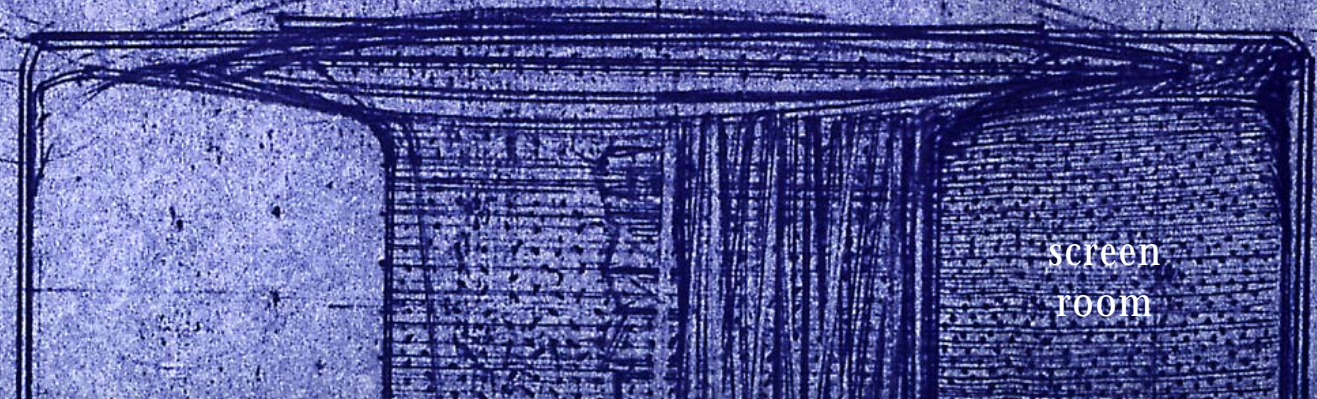
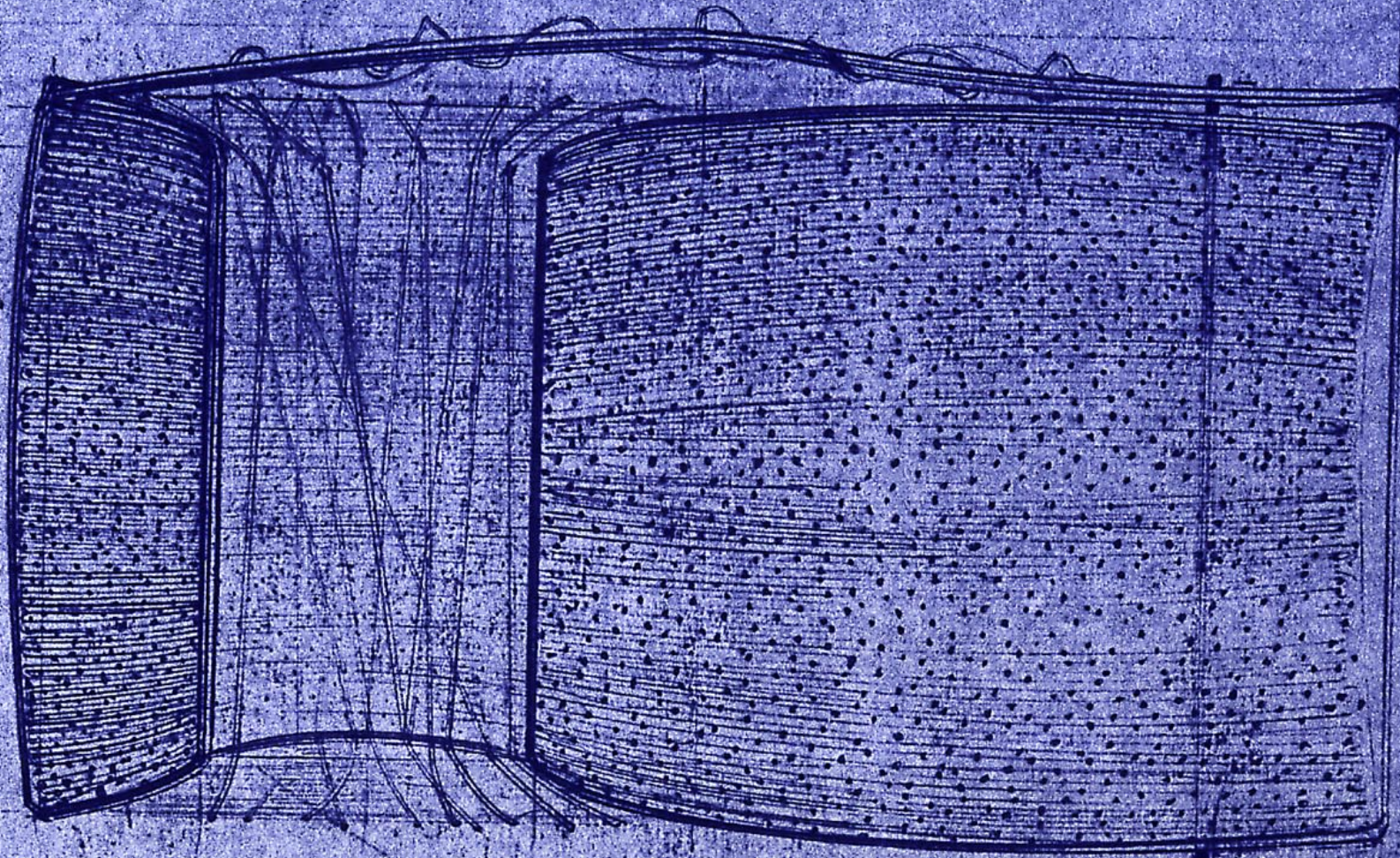
## bound site

two wood boards one of maple 1 1/2" x 5 1/4" x 8", one of plywood 15 1/2" x 3 1/2" x 3/8", the longest and widest sides of each bound together in crossing directions by 1/16" jute cord. The boards are covered by brown craft paper on the side of the maple wood, the paper is attached to the wood by wrapping it with thread so that a layer of thread is made above the paper.

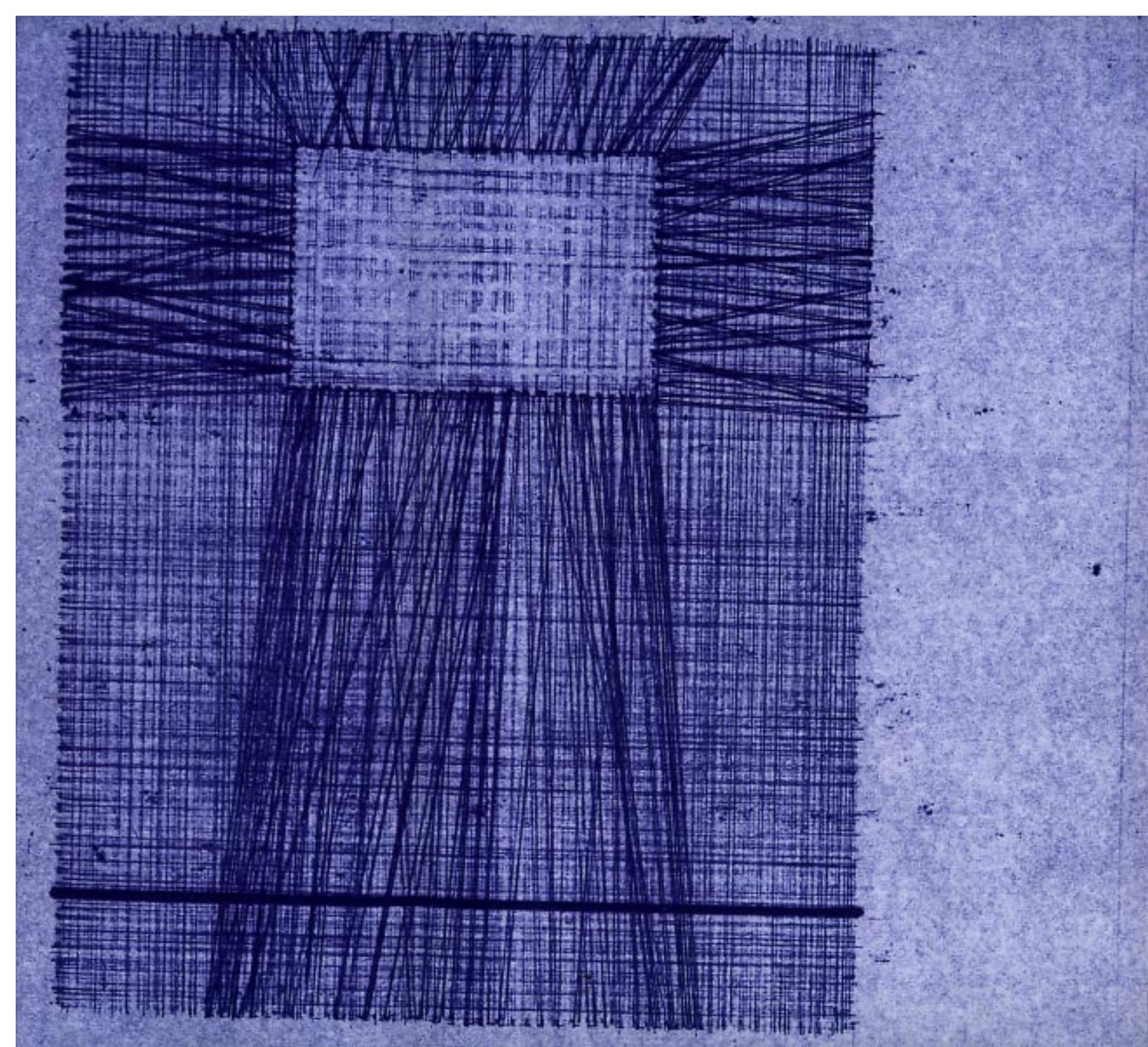
Nestled into the thread crossings are dried flowers held by folded screen containers, buried more deeply into the center is a copper wrapped layered truncated form with a central area removed to contain light inside the solid form.

In the bound site one of the first questions was: what would be a way to make a site that spoke about a bound surface that did not only have the appearance of boundedness but was truly constructed in this way? The site would need to hold other constructions through its making. This bound site has removeable and replaceable constructions within the crisscrossing of the thread, the crossings make spaces flexible to hold things temporarily without destroying the boundedness of the site.





screen  
room



Aluminum screen cut into eleven 3" x 24" strips, each strip folded, accordion-like into a 3" x 4" dimension packet of a 3/16" thickness. Each packet has a silver threaded seam in the lengthwise center closing a 1 1/4" x 3/4" rectangular opening cut out of the middle of the upper center. All eleven accordion packets are bound together through wrapping the prickly rectangular opening with an aluminum binding of unravelled screen thread. There is a bent steel rod latch that conceals the room hidden under another layer of wrapped screen.

In the absence of light, the interior of the room is hidden, protecting the inhabitants from the outside.

The screen room construction carried with it the concern to use only woven metal screen in its making, thus exploring the material qualities of the screen, levels of transparency and opacity, roughness and smoothness on the edges and what happens when the screen is unwoven, using the separate aluminum fibres to bind the screen layers together.



## wall fragment

forty 6" x 8" x 1/16" chipboard panels painted silvery blue on one side, the otherside and edges painted red. Two panels are sewn together with red thread at the corners, thread crossing on the red side . The silvery blue and red sides of each touch each other. One panel set is woven under the red threaded side of another, the red side facing up. Ten panel sets exist and then are joined again by sewing the inside panels together. The red sides are all facing the interior, the five, eight panel thick, pieces are sewn together through interior with tenuous red thread connections and this creates a wall-like fragment hung to divide a space.

a wall has been constructed that reveals only the slightest knowledge of its interior but allows a clear visual connection between either side of itself.

In the wall fragment the critical issue was the density of the construction. Each piece, whether seen or unseen, is treated in the same way, each rectangle was painted with the concern to cover all edges and surfaces in a particular way. It was important that if deconstructed, the material would be found to have a true density; there would not be a discovery in the deconstruction that only the outside surface was important (carefully painted).

on beginnings and completions . . .



As I complete this book, a collection of thesis work, I continue to believe that for something to exist the thing must have a completeness about it. This completeness doesn't mean that it is done, or dead, finished in that sense, it seems that the completeness allows for something new to occur, the character to emerge. In architecture, the decisions that are made within a construction can allow this to happen, and it seems to me that these things somehow lie in wait for this.

Leslie Tamako Iwai

Romans 8:19-21  
Phillipians 1:6

In loving memory of Paul S. Iwai, January 25th 1942 - May 18th 1997

## Readings

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cited for all known  
sources

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## Vita

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