



Julia Kowalski  
Master of Architecture Thesis  
University of Detroit Mercy  
School of Architecture  
ARCH 5100, 5110, 5200, 5210  
Wladek Fuchs  
09.14-04.15



# How to Construct a Not-House

An Investigation of the Poetic Image







“What is an inexhaustible source of wonder is not only the mature sureness of this fundamental orientation to Being but also the richness of its formation in word and stone.” – Martin Heidegger

“We come to see not the work of art, but the world according to the work.” - Maurice Merleau-Ponty







## THE META-METAPHOR: the meal

It's true that I've been making a meal. And I'd like to share it with you, if you'd be so kind to participate in this communion with me. This meal, this banquet, has many parts that have been marinating for various amounts of time.

As with any meal, you are free to eat what you'd like. Feel free to sample bites from different plates. You can eat dessert first if you'd like, but I'd encourage you not to skip the vegetables. Though I can only offer dishes to be tasted, it is my hope that at points of curiousness you indulge me because at other points of dry crumbliness I think that I've indulged you.

I am quite interested in the way these ideas have marinated, percolated, permeated, melded, dissolved with each other over time. I am interested in the new connections that have been revealed through the process of making the meal, which began and was sustained by boiling water. Boiling water! The bubbles rise to the top of the pot, thrashing and moving based on the way they've hit other bubbles along the way. In a moment, a plethora of situations have constructed and reconstructed themselves. As I throw new ideas into the pot, they cause a series of reactions, oftentimes referred to as events.<sup>1</sup> Events, like when a tuft of dandelion seeds is caught and carried by the wind, spark a multiplicity of drawings, models, or ideas.<sup>2</sup>

The following mental maps and subsequent Boiling Water Snapshots are snapshots of thought through time. These drawings are maps of the different ways ideas have formed new relationships over time. This churning is the life force behind this experimental, revelatory design process. These maps can be handy tools in situating oneself in the different scopes this project readily takes.

Cooking has always been an experimental thing for me.  
Design has always been an experimental thing for me.

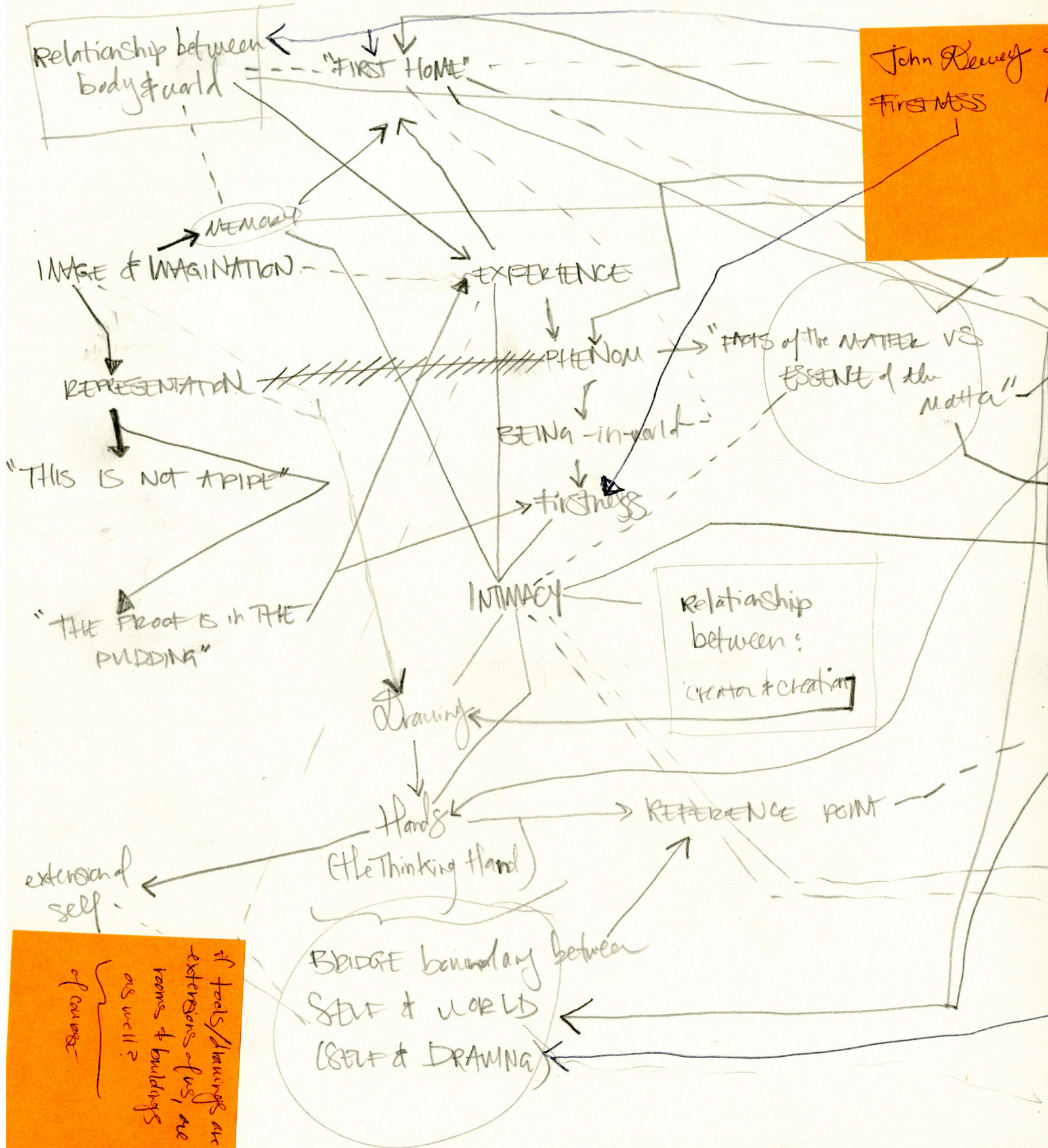
The process for this project began with wondering and wandering. Questions were asked which were answered through the creation of drawings or models. In a process of experimentation, however, there is often failure. Failure was an important part of this project because it exposed stunted questions, conventional thinking, and enforced honesty and humility. It was important to see failure as a greater vector towards learning.

<sup>1</sup>Referring to John Rajchman's *Constructions*. MIT Press. 1998.

<sup>2</sup> Interestingly, those three things oftentimes have become blended as the process of this project unfolded.



John Reaney  
FIRSTNESS



if tools/drawings are extensions of us, are rooms & buildings as well?  
of course



SIGNIFICANCE of poetry  
in design.

BRIDGE BETWEEN  
→ → →

BORGES

exchange of faces

"meeting" a building

face is diff. than  
energy (more sacrilegious term)

insipient

Wlodek says,  
"This is your fifth  
year, be honest  
with yourself."  
"Enjoy your freedom."

ORDINARY ~~words~~ be  
EXTRAORDINARY  
Zurthor

"Look for  
nourishment for  
one side from  
the other side"

"In-betweens aren't  
always abrupt,  
they can be smooth."

Fundamentals of  
human need &  
nature

Death &  
Funeral  
homes

the  
→ HOME

AN - a negation of  
the word.

back onto Rana  
and/or HOME

also refers to  
"this is not a pipe"

but drawing a  
drawer/home/room

is a representation,

is it not PP when  
(not quite a rep, but an image)

weakness

Silence

Pallasma  
goal/pore  
ARCHITECT  
PHENOMENON  
Silence.

bathrooms

ached

How do you know  
IS SACKED

In order to  
understand, use  
comparative

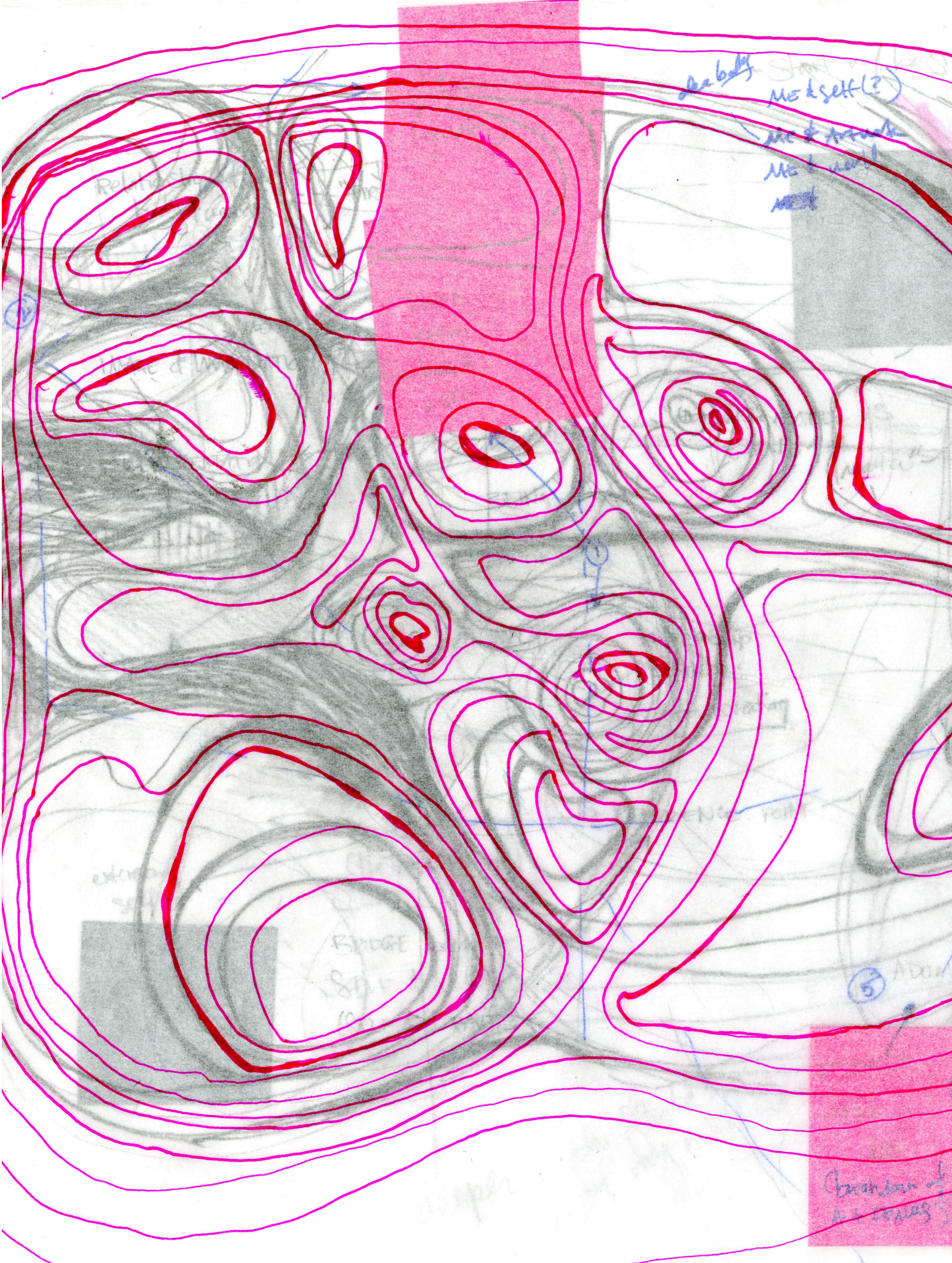
A DOMUS  
ANDOMUS  
ABDOMUS  
ABANDOMUS

BE CAREFUL with  
what you say is  
true, because  
people (with different  
upbringings etc.) don't  
all agree??

Simmel, "Bridge & Door"

"WE are talking about things from  
two different sides of the same  
river."





see baby

Me & self (?)

Me & Anna

Me & ...

Me & ...

5

Character of  
A. 1. 10. 1983



So interesting

Bridge



BRIDGES

ORDINARY  
EXTRAORDINARY

Zurich

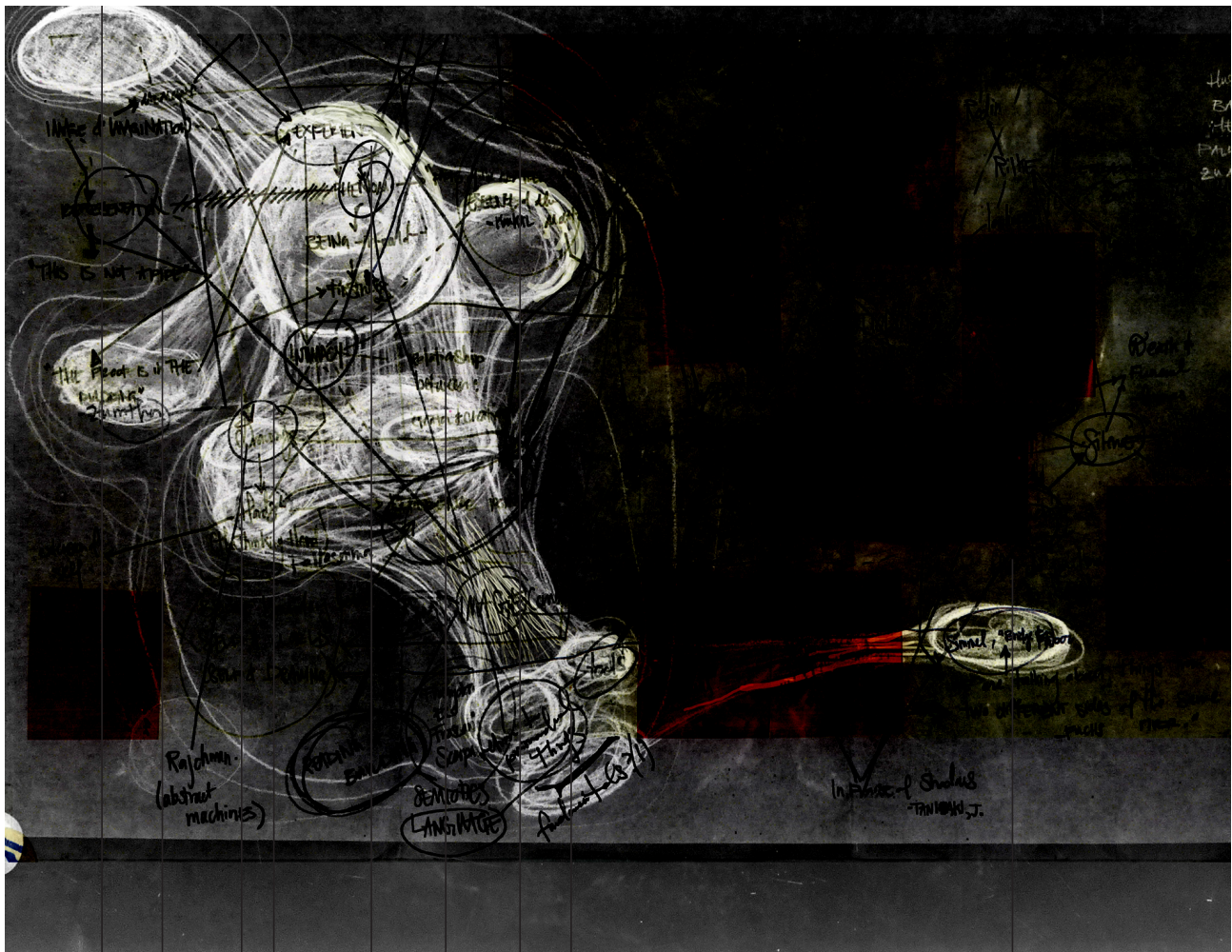
fundamental  
human need  
nature

Beating

Jim Calvert  
Hobbes comic?

to graphize  
this





Relationship between  
body and world

Zumthor,  
"the proof is in the  
pudding"

Relationship between the craft  
and the craftsman

Pallasmaa, "The Thinking Hand",  
"Eyes of the Skin"

Phenomenology  
[return to primordials]

Husserl ————— begin where you are  
Merleau-Ponty ———— being intertwined with the world  
Heidegger ————— being-in-the-world  
Bachelard ————— study of intimacy reveals truth

Fact of the matter versus  
essence of the matter-Koukal

[examining things from two  
different sides of the same  
river]  
[everything is connected  
even by its separation  
-Simmel]

[study of life through  
dialectics]









Deleuzian idea of  
multiplicity

[arranging and  
rearranging to realize  
potential of virtualities]

Drawings as  
machines, not objects;  
an open dialogue

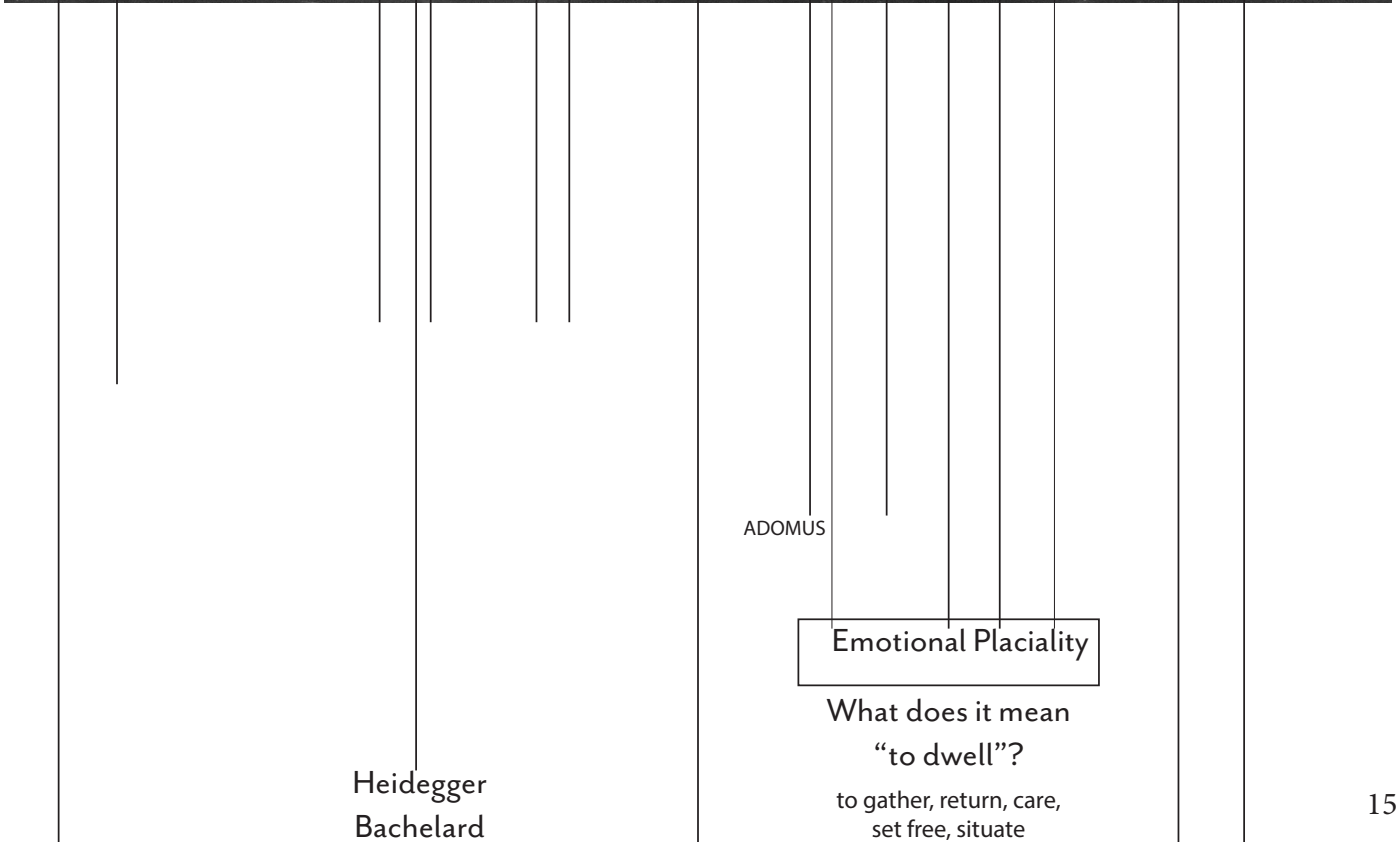
Bachelard,  
"Poetics of  
Space"

Rilke's "Letters to a Young Poet",  
"Diary of Laurel Marie Briggs"

Where do we dwell? Can you  
dwell in a rose? Do we dwell  
in emotion? Do people seek  
to be contained?

What is the relationship  
between light and dark?  
Are they constantly on  
the edge of the other?





## Emotional Placidity

What does it mean  
“to dwell”?

to gather, return, care,  
set free, situate





## THE POETIC IMAGE

How do we see? How do we read intimacy?

drawings as abstract machines (instead of objects)

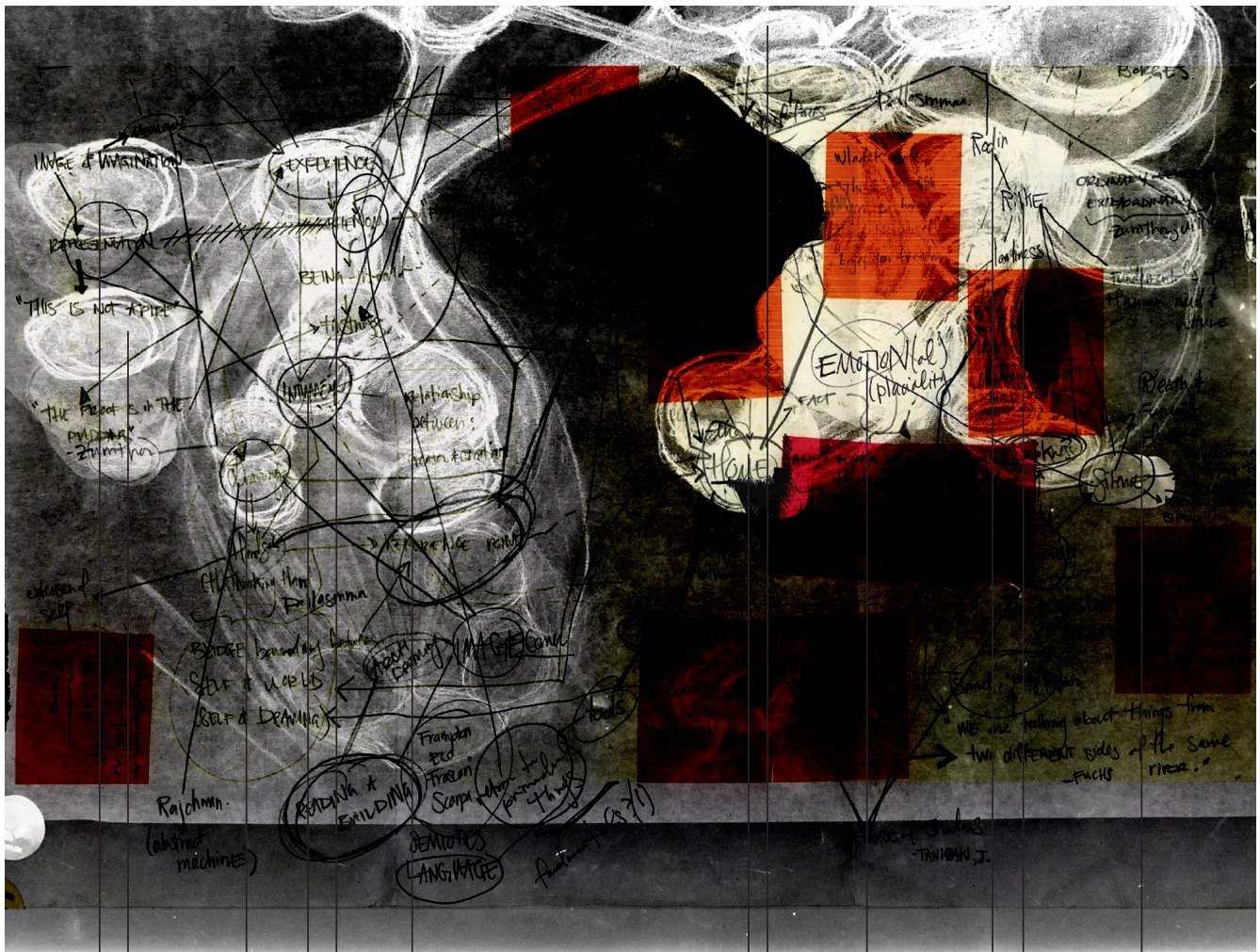
James Corner:  
image vs. representation  
How does the viewer participate in the image?

the joint between the real and the imagined  
(between the dwelt and the drawn)

Frampton — Language  
Frascati — "Creating the reveal"  
Scarpa — Detail  
Eco — Code

Art reveals architecture.





Peter Zumthor &  
atmosphere

Intimacy & Phenomenology  
Gaston Bachelard

How do we draw?  
 “loosening of the language  
 loosens the architecture”

Rodin  
Rilke  
Giacommetti

Art reveals architecture.





# Contents

[ 7 ] how to make a meal | the meta-metaphor

[20] how to phenomenologize

[24] how to build a language

[28] how to draw

[35] how to dwell

[43] how to read

[30] how to construct a not-house

the memory house

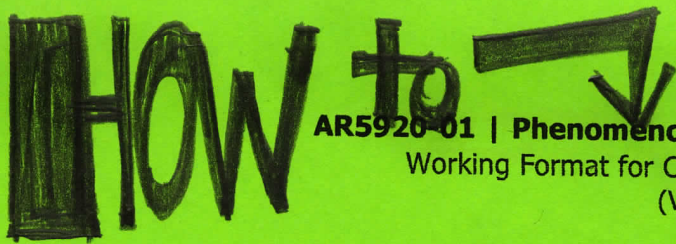
the house of fear

the house of sculpture

the house of brea(d)th

the sacred house

[95] conclusion



1. **From mundane subjectivity, start your description** by briefly stating in a notebook your most prominent memory of the phenomenon that is under investigation for the week, and how you feel about it. Find a photograph, image, or any other visual aid that you think at least partially exemplifies the phenomenon.
2. **Begin to phenomenologically focus your description.** Shifting from your most prominent memory and feeling about the phenomenon, focus in on the phenomenon itself, either directly or indirectly. Take care with your language throughout your description, employing verbs and adverbs rather than adjectives and nouns. Try to only report on how this phenomenon appears to you, in itself and from itself. All other knowledge relating to this phenomenon, whether derived from psychology, sociology, anthropology, the hard sciences, architecture, etc., needs to be put aside and bracketed. Attempt to do this initially through body hermeneutics:
  - a. **Perception.** What can you see, hear, feel, taste, and smell? Which senses are most engaged? Which senses are muted? How are the senses synaesthetically or otherwise stimulated? What distance is the "perfect" distance from which to "take in" this phenomenon and perceive it most comprehensively? What happens to your various senses when you alter your distance from the phenomenon?
  - b. **Motility.** How does this phenomenon ask you to move? What speeds or rhythms does your body take up? In what specific ways do certain body parts move? Which specific limbs does it engage? Are the movements you are being asked to take up physically comfortable or not? Does it ask your body to—literally—go new places? Does it keep you in your physical comfort zone?
  - c. **Social-affectivity.** How does this phenomenon ask you to engage it on an emotional level? What/how does it make you feel? How do you relate to it on an interpersonal (or person-object) level? What are the contours of your relationship to one another? How does it "fit" you and you it? Do you feel any dis-ease or psychic discomfort? Do you feel alienated or marginalized? Or welcomed and on familiar ground?
  - d. **Viscerality.** What is going on beneath your skin, in the inner workings of your body? Does the encounter with the phenomenon induce an upset stomach, a headache, a quickened heartbeat, etc.?
  - e. **Cognition.** How does this phenomenon ask you to categorize it? What is it called? What do those names tell you? What is its rational relation within larger schemes or contexts (its function, its history, its "value," etc.)?
3. **Attempt to discern the essential structures of the phenomenon** through imaginative variation. If you imaginatively "remove" various elements of the phenomenon, does the experience "hang together" or "fall apart"? What is essential to the phenomenon in order for its appearance to remain coherent, *as that appearance*? What elements can be removed without effecting the intelligibility of the experience?
4. **Without waiting until the last minute, pair up with your partner for the week** over lunch, coffee, a beer, the internet—whatever works that will allow you to have an undistracted conversation. Compare notes, visual aids, and work through steps 1-3 together, in a provisional attempt to "attune" and bring your descriptions together. *The point here is not to judge who has generated the better description.* Listen, and try to see, together.
5. **Summarize your joint findings** into five (5) bullet points that you think (at least provisionally) capture the essence of the phenomenon, still employing verbs and adverbs rather than adjectives and nouns. You will narrate these findings with your partner at the next class meeting.

(continued on next page)



*“What is the primordial stuff of architecture?”, he wonders.*

Memory  
Emotion  
Imagination  
Darkness  
Light  
Silence  
Atmosphere  
Time

*These are the elements of this investigation. These are the brick and mortar that  
construct the homes embedded in this book.*



Do hands have their own will, understanding & desire?  
 (are they the origin of our pleasure & emotion?)

body & house are  
 linked  
 \* p. 13 The Thinking  
 Hand.

- drawing is a link between body  
 & mind.

- is the body the "home"?

- relationship between the  
 body & the world 117

the body as site 128  
 L a "knowing body"  
 Merleau-Ponty on Jaccard

AN extension of  
 the body. 132

ARCH is the  
 PRODUCT  
 OF THE  
 THINKING  
 HAND.

Does SILENCE  
 play a role in this?

drawing by hand we touch  
 the designed object a space  
 from the inside-out

"Arch has to slow down  
 experience... the task of arch  
 is to maintain & defend silence."

what does this say/  
 what does this translate to  
 for last semester's project?  
 (what would a drawing  
 of the installation?)

Where is imagination  
 grounded?

[Sketch] *translating?*

HOME  
 IN PRASE OF  
 SHADOWS

"\* DOWNS & UP  
 first metaphors

The joint between  
 real & imagined  
 connector to  
 materiality & hands  
 ?!

speech  
 language  
 thought  
 development } hand.

What would be  
 PRE-LANGUAGE?  
 OR  
 POST-LANGUAGE?  
 Language  
 (tools vs. words)  
 (hands vs. speech)

tools are  
 the language of  
 the body?

Daydreaming  
 connects  
 semiotics & pheromones?  
 "reading a room"  
 memory & imagination  
 are stirred by this  
 reading.

LEARN  
 From this?

body, mind, soul  
 home ... & soul?  
 what is the line  
 here.

Primaries  
 as it  
 to the  
 HOME  
 warmth  
 intimacy  
 Empathy  
 requires  
 intimacy



# LANGUAGE, TOOLS, AND THE THINKING HAND

## {WHAT IS THE SIGNIFICANCE OF THE THINKING HAND?}

Blessed John Paul II, in his Letter to Artists, recognized that the link between craft and craftsman could also be seen in the word itself, for example in Polish, *stwórca* (creator) and *twórca* (craftsman) <sup>4</sup>. The German philosopher, Martin Heidegger, made the claim that the closer one becomes to the origin of the word, the closer one becomes to the essence of a thing. There begins to be revealed a connection between language and object, word and lived-world. The way we describe things, the way we draw things, reveals how we see and understand the world around us.

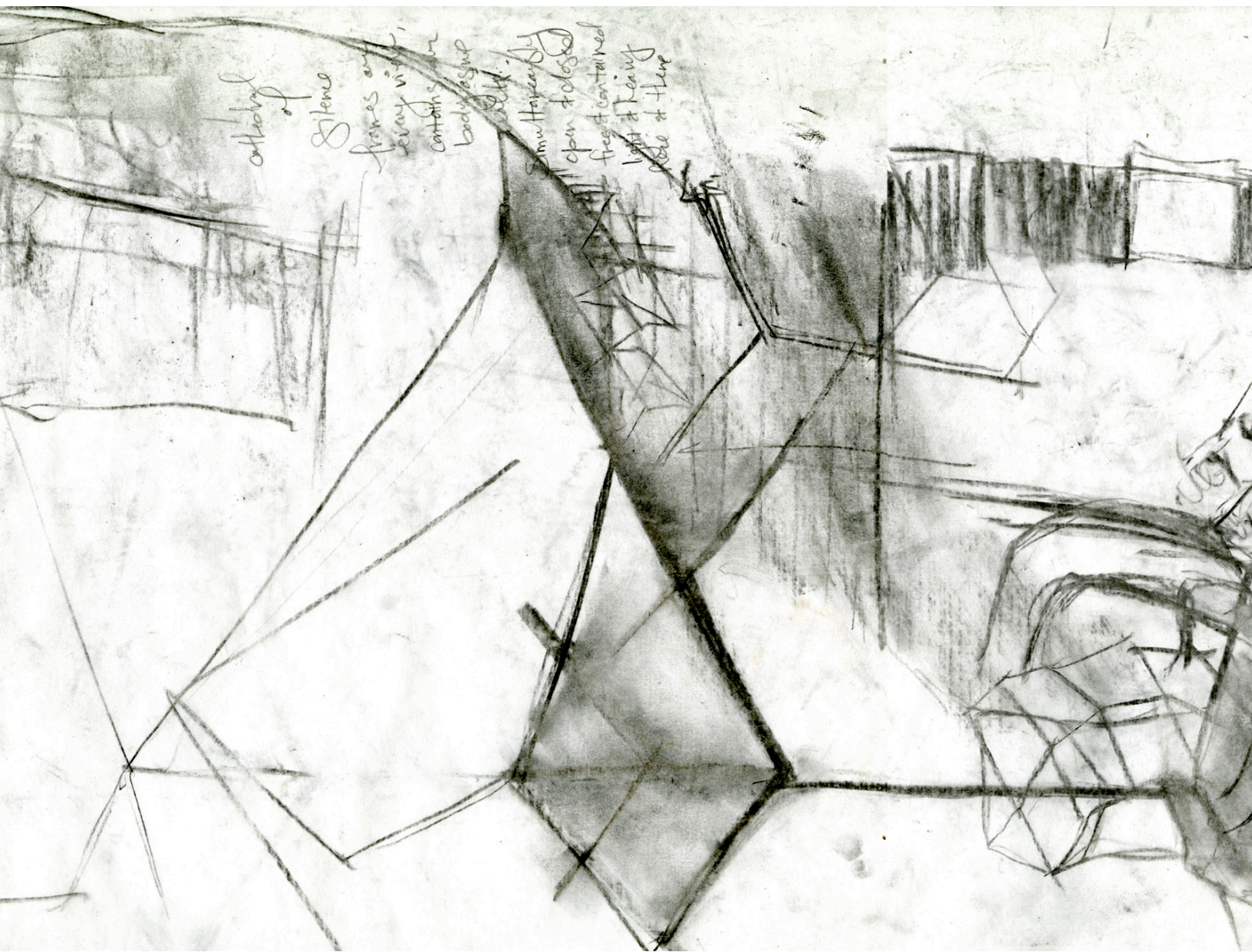
Continuing, the relationship between the craft and the craftsman is an intimate one. In this study, the consideration of how the hand relates to the rest of the body is centrally important. When drawing, the hand becomes a link between the eye, mind, and the body. The movements of the body become traced onto the canvas. Finnish architect Juhani Pallasmaa understands the hand as the first tool in which we discover the world. He explains the hand as being an important tool in drawing, especially, when he describes architecture as “a product of the thinking hand” <sup>5</sup>. Through hand-drawing, he claims that we touch the designed object or space from the inside out. In this way, we see things differently.

Did the chicken come first or did the egg? Does the meaning of an object arise from the word attached to it, or does the word come from the meaning of the object? Philosopher Martin Heidegger claimed that being closer to the origin of the word brings one closer to its essence. Words become tools, then, to educate one on the essence of the object. In this way, words construct meaning. The way one's hands work with a drawing conjure meaning in a similar way. Tools, being used as a means, refine actions and tasks. As tools become refined, the act becomes refined as well. In this study, drawings are seen as catalysts for thought-drawings are seen as tools. Just as words build meaning, so too do drawings.

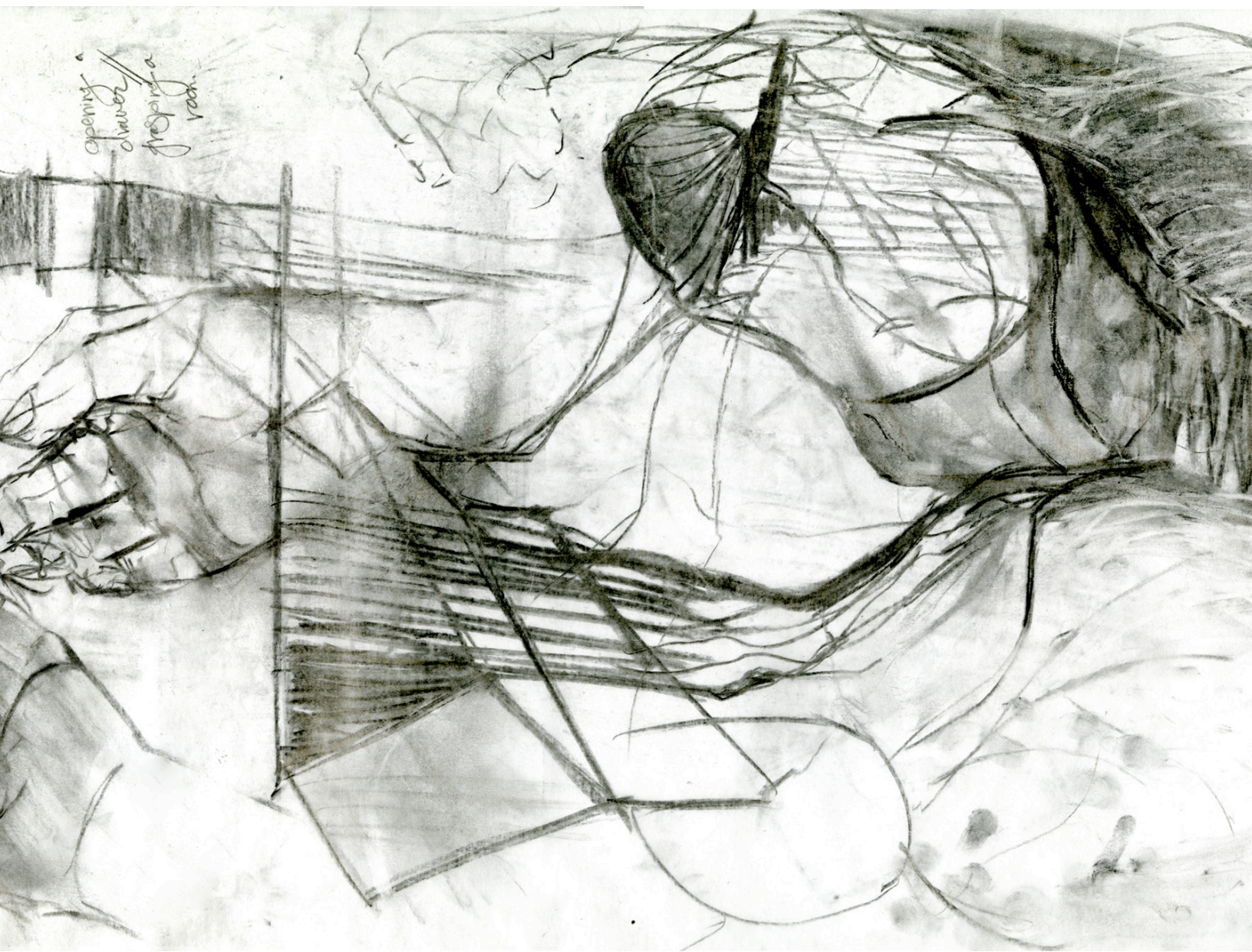
<sup>4</sup>Blessed John Paul II. 1999. < <http://www.ewtn.com/library/papaldoc/jp2artis.htm>>

<sup>5</sup>Pallasmaa, J. The Thinking Hand. Wiley. 2009.

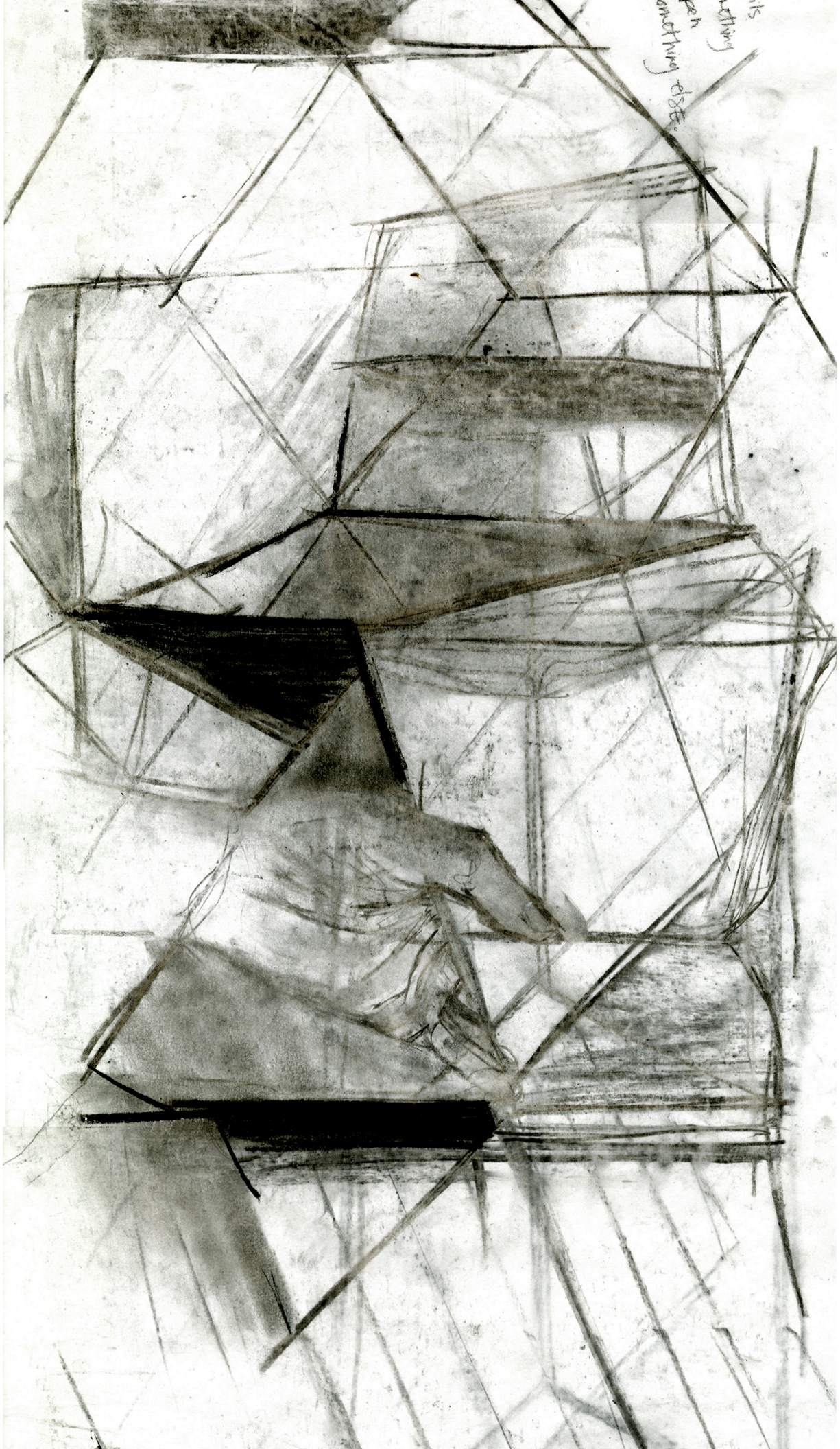












15  
-thru  
pen  
connecting edge



## SIGNIFICANCE OF THE HOME

The home serves as the meeting point for both interests of this thesis: semiotic and phenomenological. Experience and code are both embedded in the house. In order to better understand the house, the designer chose to dissect it. However, as with any problem, the solution is based off of the tools used to approach it. Instead of dissecting the home with a chainsaw and cutting of corners like Gordon Matta-Clark, the designer chose to approach the home wondering about emotional dwelling places. In this way, the tools for dissecting become memory and atmosphere instead of stud wall structure.



HOW DO WE DRAW HOW WE DWELL?



Can you dwell on a line?

In a line?

Can you

dwell in the

light space

between words on a page?

What is it about the

curve of a g

that gestures my return?

Can you dwell  
in a  
line?

Can you dwell  
in a  
line?



9.23.14. 5pm. Partly cloudy, 66°F





From an evening wrapped in nostalgia,  
Turning inside to go out  
...lingering on the staircase  
of the *Memory House*









# INFLUENCES:

- + Bachelard
- + Zumthor





## MEET THE YOUNG POET

Sprouting from the thought, “Can one dwell in a rose?” as a subsequent question to “how do light and dark relate to each other?” the Original Rose House (ORH) quite literally served as the ink blot on the canvas that is this thesis study. The dialogue a craftsman has with his craft is an intimate one, indeed. He speaks to his project through his choice in materials, but also his gesture. However, for the project to unfold in its natural fruition, the craftsman, the designer, should listen. It was through this listening that the once mumbled language of the Original Rose House began to speak (albeit in tangled fragments at a time). Peering into section cuts of the ORH, the young man who was dwelling in the ORH looked out as well. Daydreaming asks one to look outside while turning in.

### {Where does one dwell emotionally?}

The closed book, like the closed drawer and the dark inkblot on the page, offers the imagining self infinite depth and virtuality. It is on this plane, in the chasm between real and imagined, in the tension of the unreal reality, that the Young Poet opens the door of the Original Rose House and introduces himself. An outsider might call him a client, but an insider would not hesitate in calling him a companion.

### {Can one dwell in a rose?}

A home can be seen as an extension of the body. Not only do they form reference points for how one understand themselves in the lived-world, but they are laden with memory and emotion. Rather than obeying the geometry of a home, the idea of the house is un-thunk in this study as a series of relationships. Heidegger’s hut in Todtnauberg, Germany has been analyzed in order to gain better understanding of his intellect. In this way, his ideas about dwelling have been grounded in his personal ritualistic retreat. In a similar way, Michelangelo’s frescos are grounded by the architecture of the Sistine Chapel. Heidegger’s consistent retreat is a testament to the intense relationship between thought, person, and place.

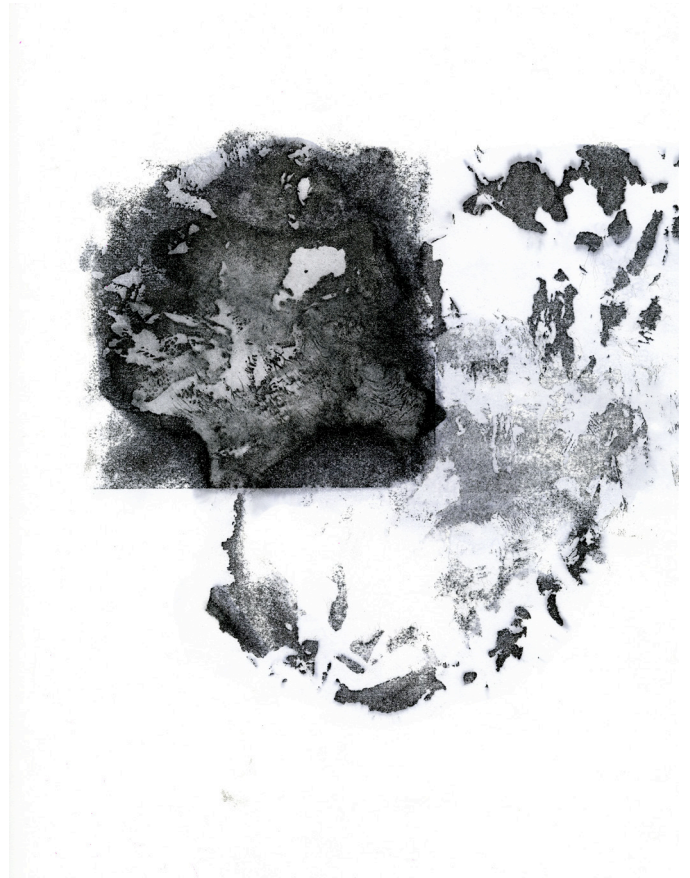






Is this really  
the light  
bits H?

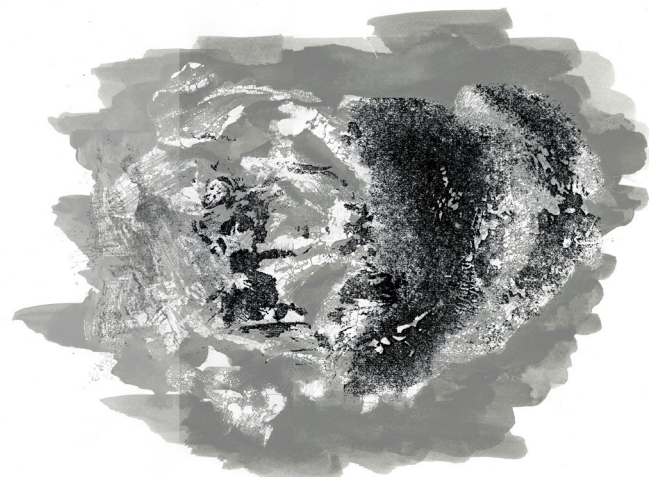
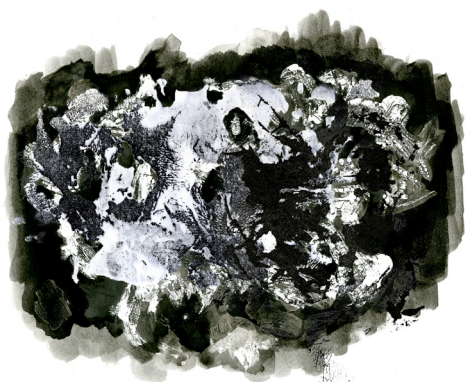
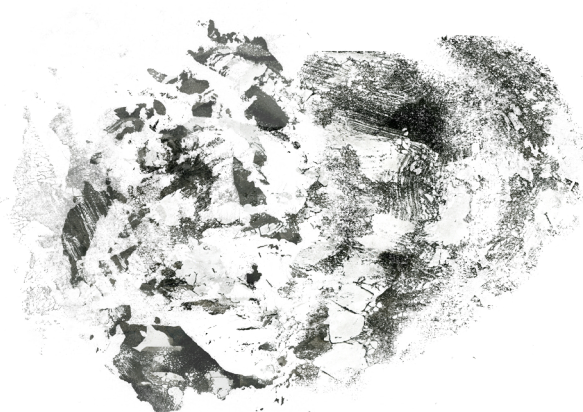
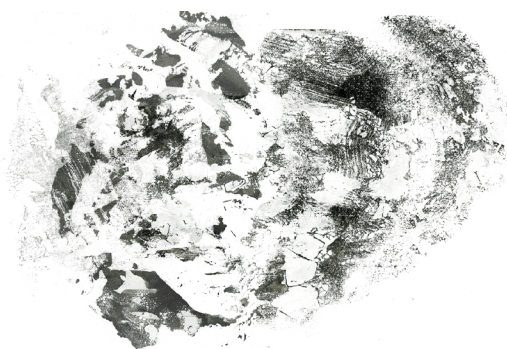
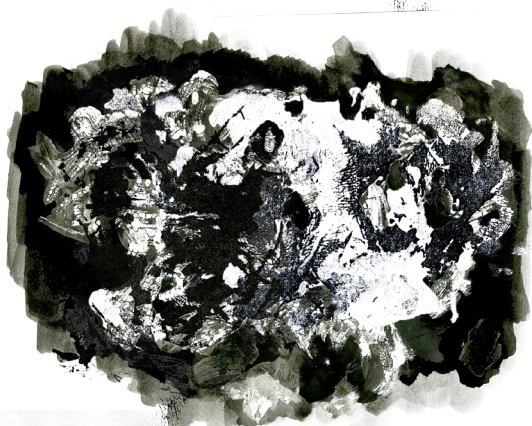




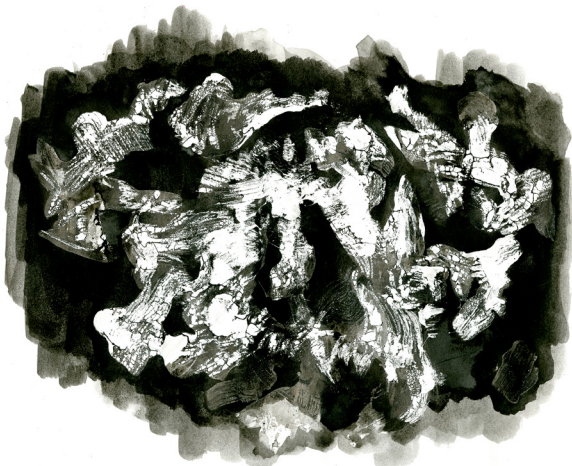
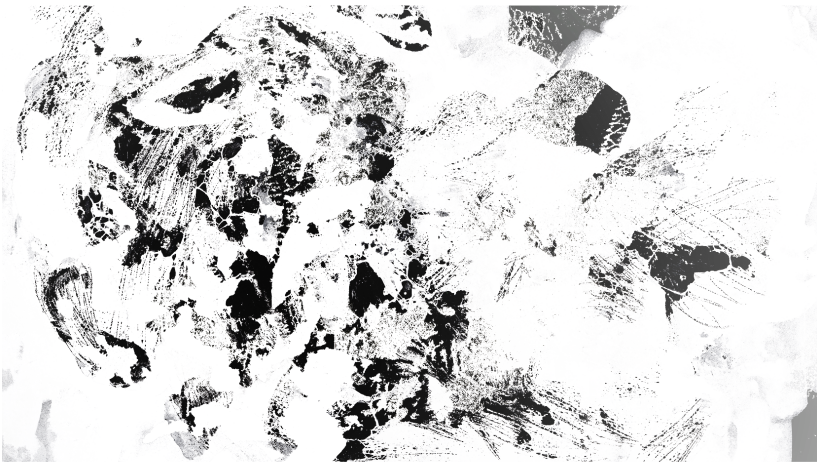
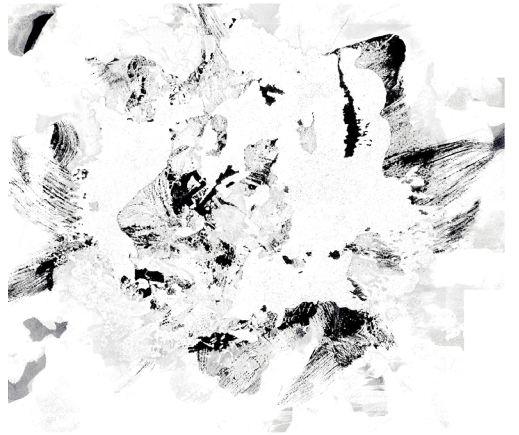
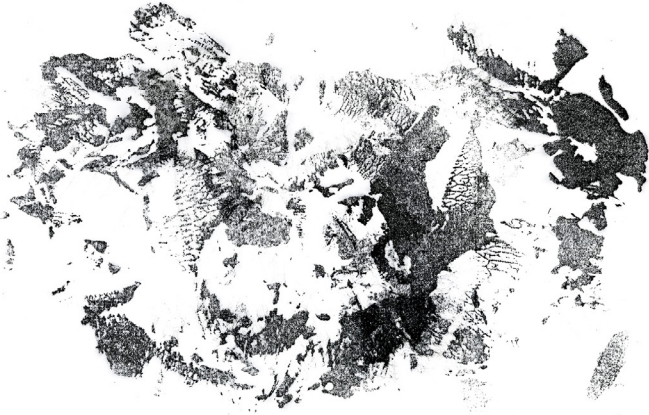














there is no reason to  
hope or to fear, only to  
find new weapons 99

Delany

THINGS I CARE ABOUT: 10.2.14

image (as it relates to all the other  
things I'm studying)

def-in-space/essence.

intimacy  
imagination/daydreaming.

travelling/settling.

the bone

the that I'm using materials  
that are normal & easily accessible

Diving deep into ~~the~~ poems to find some architecture  
Is this my hope? Does arch. reside in the heart?

Do I apply one to the other?

(or use one as a method for the other)

(on why I'm READING RILKE)

**SITUATED-NESS**

[travelling at the speed of darkness]

RAINER  
MARI  
RILKE

what the  
heck is a  
"poetic  
IMAGE?"

Dear  
Bachelard...



Why do I even care  
about light & dark?

A vast solitude.

...the nights are still there

Layers of thought

image & language

all my other  
shakes  
&  
ghosts

Arch as method

What is the  
IRONY of the  
NIGHT?  
(are you in control a  
arch + you?)

the b  
of the  
what

9.29.14

Walek says I still  
have too many Spikes  
Go deep into one, not  
brood for many.  
Is it still too early for  
Adonius?



## {HAS SPACE BECOME THE IMAGE OF SPACE? WHAT IS A POETIC IMAGE?}

In an age of the image, one cannot deny that learning walks hand in hand with the image. Is the space poetic in and of itself, or is it the way one talks about it that makes it poetic? Perhaps it is a synthesis of these two questions.

Just as poetry is meant to be spoken and live in the lungs, architecture is meant to be inhabited, experienced.

How does one know that poetry is poetry? It is the arrangement of the words on the page that signal one to slow down, signal that these words are important and should be lingered on? In a similar way, the reconsideration of composition, recognizing drawing and media as a tool to create a dialogue is relevant for architecture. Breaking up the paragraph (and by extension to architecture, break up the drawing into fragments), teaches one to read the poem, or the drawing, differently. Words become emphasized as they are allowed the space to let their meaning expand and dwell on the page and in the reader's mind. The media is the message.





"The sails are  
blowing in your  
favor - God!"  
- ANAS

"See, there is hope  
for the theory  
people."

- JOE.C.

3.29.15

So FITTING!

that the YP is an  
adolescent, wrestling with  
life & identity, etc & my  
drawings are doing the  
same thing. Wrestling with  
conversion... In trying to  
understand the tools we've  
been given... in any case -  
client/companion for an

worn steps  
a familiar forest  
& gets  
a new world.

see he on the canyon  
variances.

from the top of  
trees/hills/  
stars...

Rose from my mother: a gift  
coming of age - a gift as a person

- KNOWING VS. NOT-KNOWING

in regards to theory,

the  
microcosm of  
page.

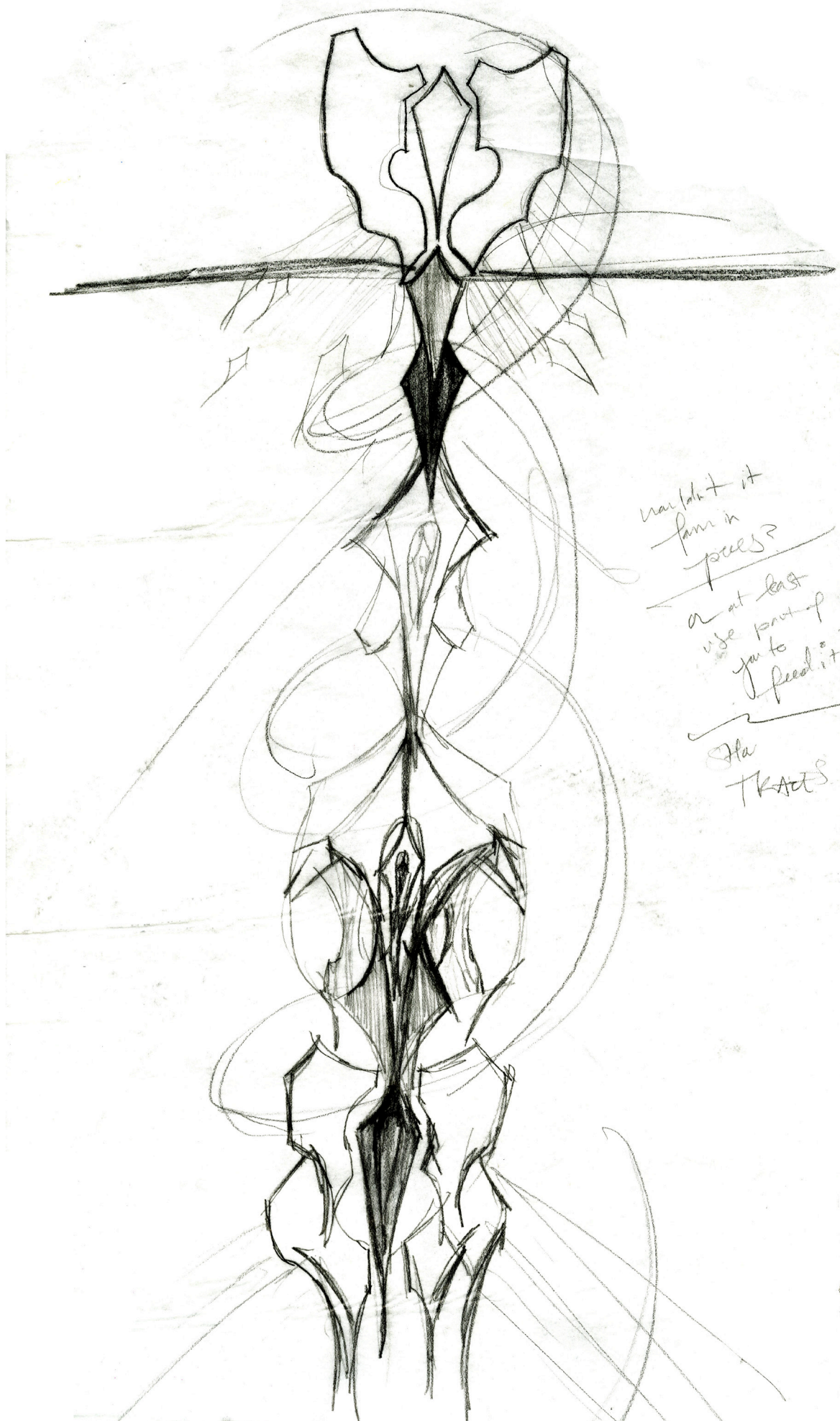
ppl. to ask more  
QUESTIONS)





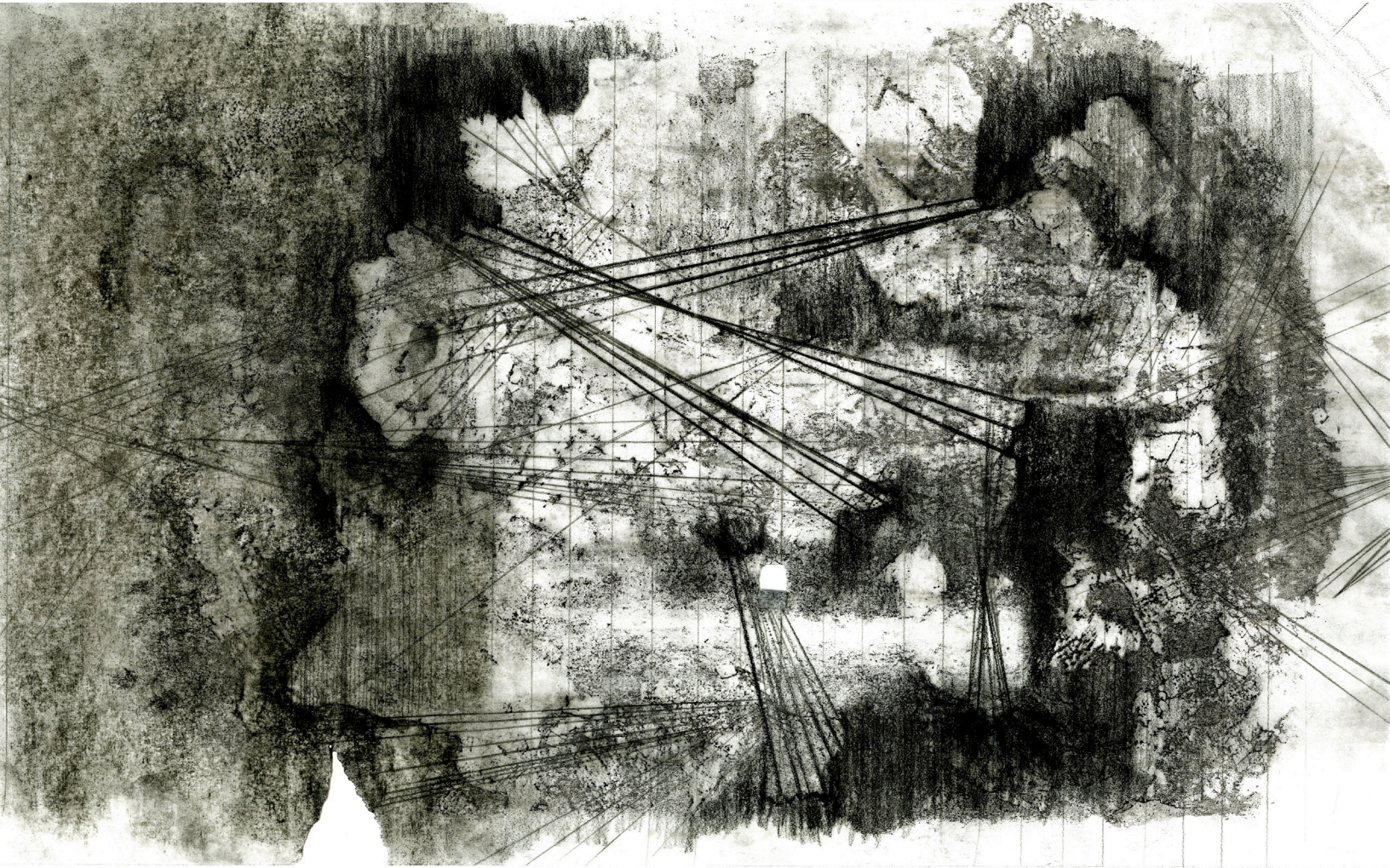
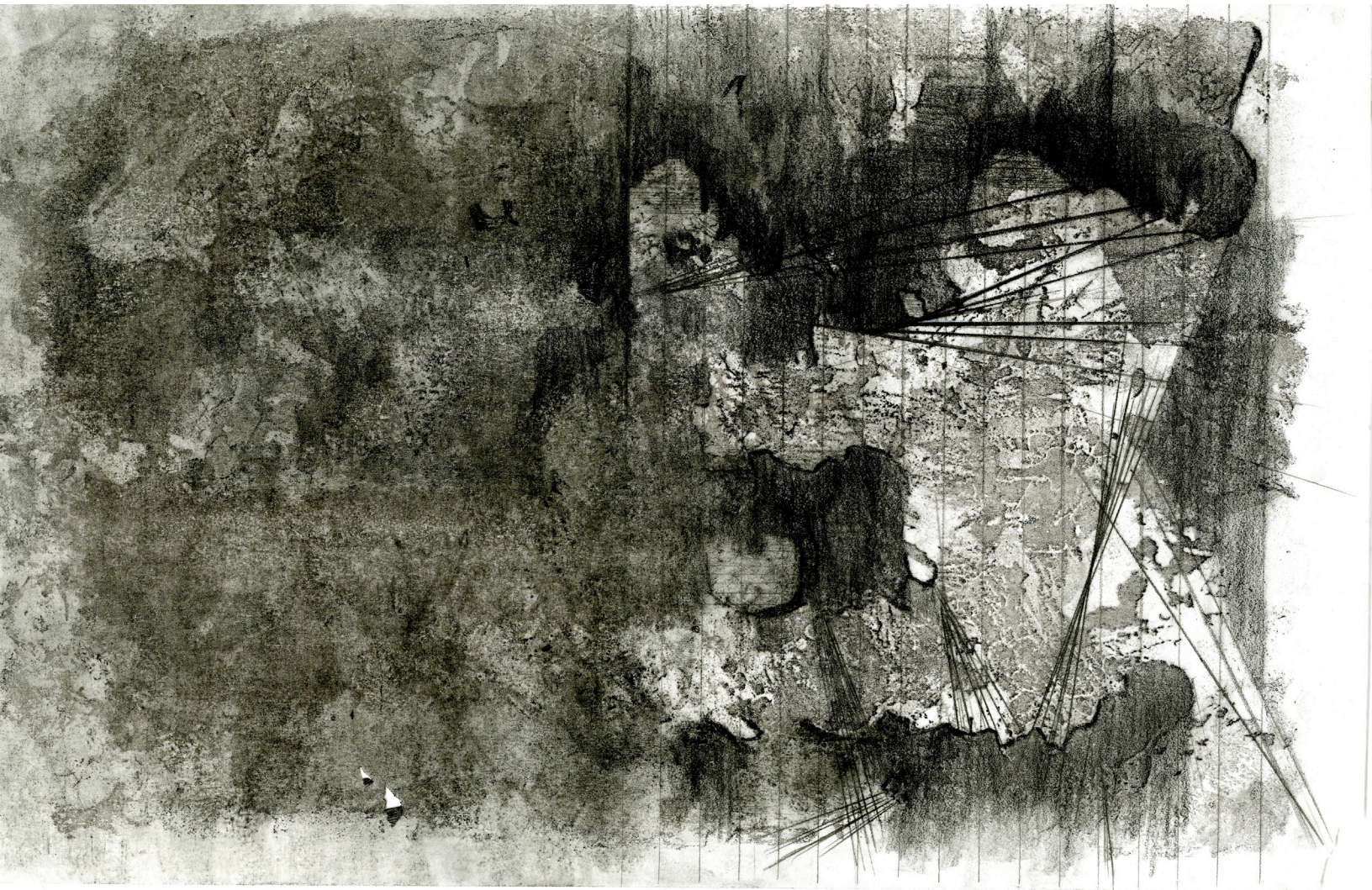
From the grip of night,  
With a fever's cool grasp burning my chest  
Entombed  
by a House of Fear...



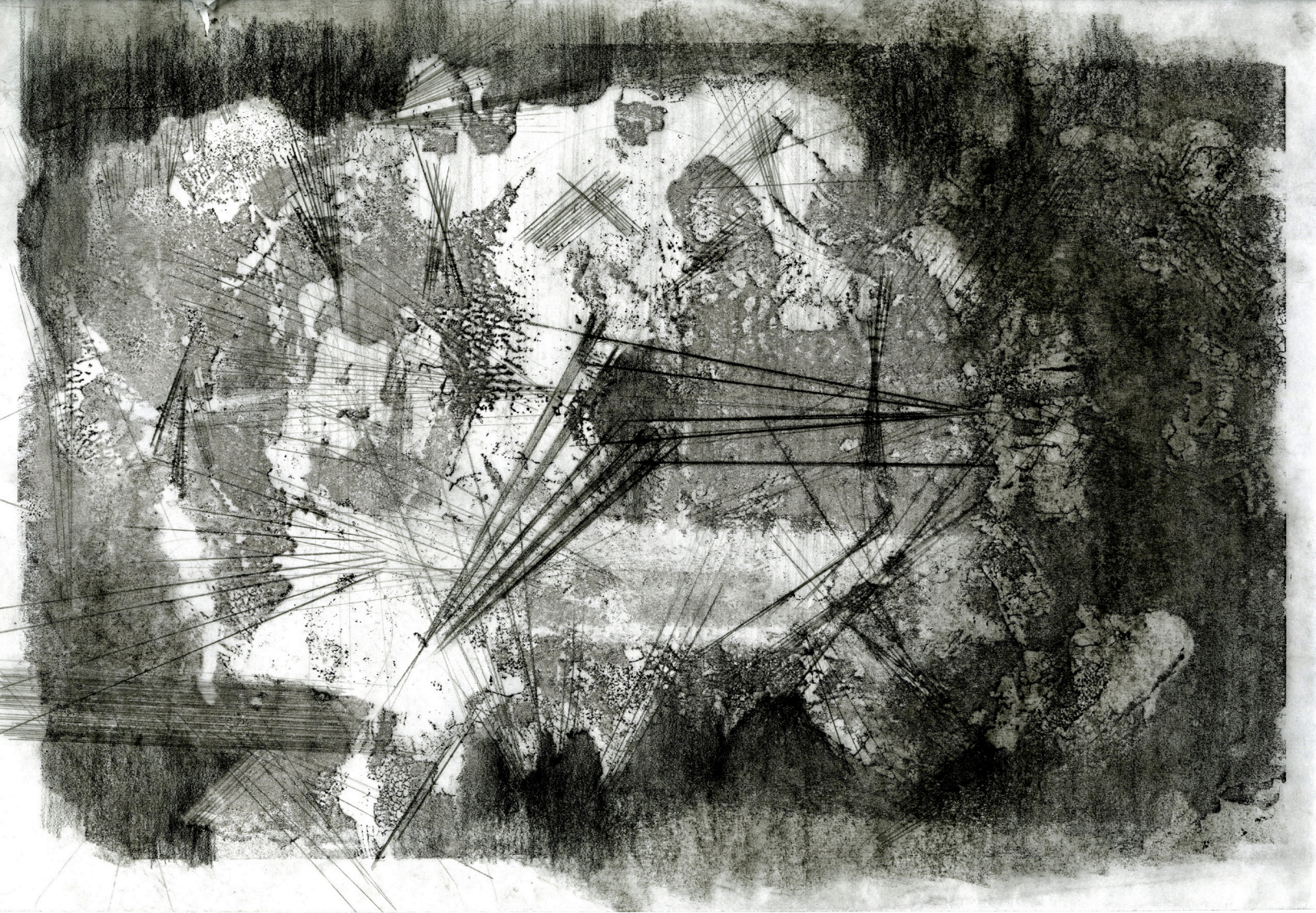


can take it  
from in  
pieces?  
or at least  
use part of  
you to  
feed it?  
Ha  
THAT'S













empty between what you're called to do & what you're ~~eventually~~ doing, is like empty training

both names of parts deal with death of self

could agree part be arrogant? parting each, as per Lutherans + participants.

Digging into yourself & embracing weaknesses

return to simple life (travel lightly)

Heidegger's "dainties" or Japanes thought on

Dear Mr:  
Return to the place  
from whence you  
came;  
Silence  
Darkness  
Ours (all)

RELIC STICKS

"How people to see what you're trying to discover." "Give them the drawing. Ametueed."

PERRY  
TUL PER

Disrupt Distances

3.15.15

"It's time that you tell the time."



# On Typology

2.11.2015

I can only hope my work (as it becomes) is ugly.

Loosening the constraints of aesthetics

Many mumble & bumble at first

But with time, speaks clearly & elegantly & efficiently

to go. This is how to be alone.

Describe or learn with elevated language (letting go)

but this is also, a gift. This is for u.s. is

ATOMS

THE PAGE NEEDS TO REVISIT NATURE

BIO

Discontinuity of template? What? culture

Mythos - Creep & TOP THEMES. TRANS - (Kai) - 150 words

2.5.15 Poetry

FIND AN EXAMPLE OF METAPHORIC

LANGUAGE IN THE WORLD

- Metaphor is fundamental to thinking

like ANATOMY - TALKING

- essay on HONNE & MATSUURA

Structure of Memory Affects

→ FROM TO BE LIKE A EXTREME

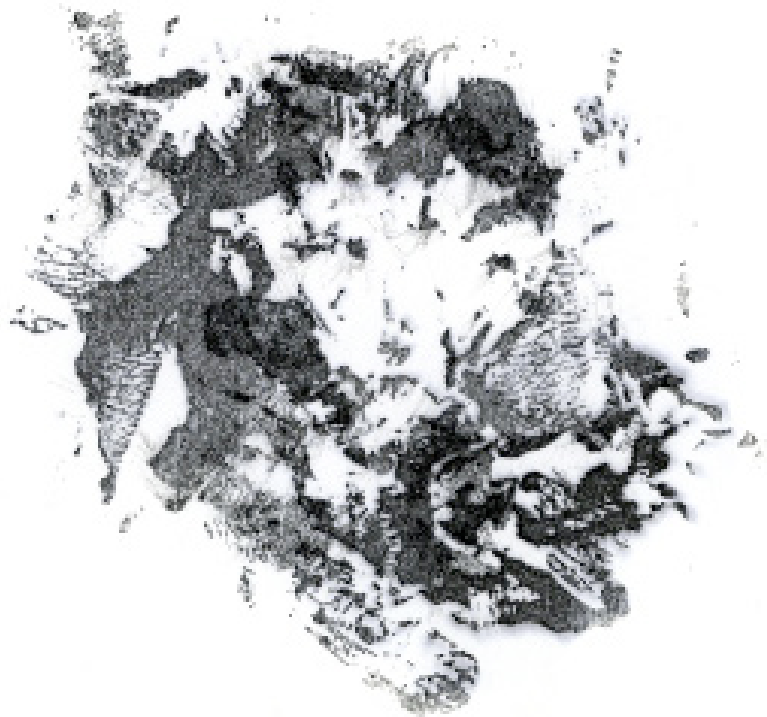
"Gentle card"

"MY PLANT IS BLOWN UP"






From teeming darkness,  
How deep is the reservoir from which my life  
flows?  
...digging deep to plant  
the House of Sculpture



## INFLUENCES:

- + Rilke
- + Rodin
- + Bachelard
- + How to introduce oneself to darkness?



A charcoal or pencil drawing on a light, textured background. The drawing depicts a handprint, with the fingers spread. The interior of the handprint is filled with dense, dark, and somewhat chaotic strokes, giving it a textured, organic appearance, as if it were a map of a landscape or a cross-section of a living organism. The lines of the handprint are more defined and consistent.

Translated into  
the language  
of hands.

Every surface lives.

Are these lines boundaries?

the feet?  
the state?

Constantly turning  
corner

NEW GERMANS to

SWELLIN  
RIPENIN

To town  
to



11.9.14. 9:45pm. 60°F, a clear night.



Does the  
surface tell  
the story?

What is  
the  
Rebuild  
that is  
the year?



holding &  
unfolding  
the head  
for all

King  
guy

every  
surface  
LWS.

pressure  
reverses  
depth  
face  
to  
plate

there is  
for a  
surface  
to keep



- fire is a part of the HB

connected with the earth, ~~staying~~ <sup>staying</sup> into oneself  
(a collective, universality)  
"surpasses individual longevity" - life + death poetry  
the "I" the subject as belonging to the totality of life

He needs a body he already has the look.

- interaction with life (now he is disappointed)

① what are the details of a human body that he sees


to dissolving into totality is a common early 1900 German poetry

"being open"  of existence

■ sensing death is glimmering (appears to different life occasions)

2.23.15

What/where needs an looking?

"explode into the microscope" to fall. 

darkness as the beginning of the end <sup>is this what he senses?</sup>

darkness is small things (material - joy) like death is in all life (like + not)

② transer in this (in combining life + death)

③ if there exists life

then finding life in every detail is inevitable.

- peace as a point of civilization can you dwell in this life?

"DRAWING A BRANING"

④ Draw

staring off the "why" first from figuring out the "what" & "how" later.

whole spread

draw the up there this? <sup>maybe that and surface writes</sup>

2.23.15



seeing loved  
from everywhere

the daylight is a poetry that  
look at but I cannot eat  
Salvaging over its certainty.

I can feel the warmth of the  
sunlight on my back  
from a crack  
in the blinds.

Tumultuous darkness.  
clowning.

Is my thesis  
the real thing, but the  
fear of being alone  
& the  
fear of being wrong?

Let's  
(no but skill)

saved change lit  
with one candle  
I don't want  
to put my hands  
on the glass

How can't  
return to  
something  
I don't  
know

very poor  
Booty  
this weeks  
MODEL

strong-light  
could feel it

Chaos breathes  
for an hour  
is still in the end  
start night

In Dust

2.2.15

Underneath my bed there is a  
note from a piece I'll never finish.  
Does it dream of me?  
Should I, it?

Everything is architecture.

a shadow, a shoe, a sound of  
a feet step across the kitchen floor.

A door bell, a crackling fire, a  
memory from a winter past.

Squeaked clogs, headstands,  
whistles, a dance move.

Delayed laughter, a warm  
path, an linking of a  
faded memory, an  
ancient wood?

Monday  
Dancing  
D of light

Feel away  
the  
suspicion post

one looks  
towards  
everything  
is spread

Giacometti is a  
hilarious fit for the  
house of loneliness  
he tries to grasp the  
gone - this narrow  
pursuit of truth - after  
to grasp the ungraspable  
loneliness

Instead of crying  
about how to  
critique my work  
before it's done,  
I'm just going to  
wrap myself in this  
world of bee to  
walking these paths.



# SPR REPAIRS

Bill:

imagine yourself as a scientist rather than an architect

where does the candle go?

can smell the weed, but I can't yet taste it.

still requires process - but can't get off perspective

other name: Saul → also: check out Kahn's drawings? "Drawing to Discover It"

Arch. is captured, build it to all the

will said: I took a narrow view instead of just challenge

discuss on of aesthetics (work)

requiring a diff sort of questioning

Mem for Inform. why? (darkness)

will: gray markers on opaque paper what?

4.14.15. check out THE FACTS MAYBE

FOR BOOK

check out

your

check out

check out

from first class

from first class

stepped in twilight

M

Kenniscott (?)

Archit.

Silence.

TRAVEL AND STAYS

(of travel/stays)

Things I believe:

drawings as tools Arch. as method of investigating life

slow wonder/curiosity drawing as a resting (thinking)

How is planted.

emphasize the seed.

BEFORE DOWN can see from one place to another (viewpoint and height)

Put SPES on REVEN Materials: calcium carbonate

BYRON: ATTACHED TO IS A KNOT

ONE SEEDING about all of my houses (to include fragments of each block make up the system.



130 THUES - TON

339 TOWNSEND

Birmingham 48009

January: during procession at Oxford

for the drawings: focus of this novel?  
nature is a well in this? (procession)

POETRY 1.15.15

- dialogue is uncommon in a poem (esp. w/ Frost's 3rd party voice novel)  
inside & outside. } ~~poet~~ unpoet

Poem is essential in poetry

→ Frost's poem.  
(even husband & wife's language is on different lines)

3-Blankverse: unrhymed iambic pentameter

(\*) importance of seeing things (Frost)

seeing & perceiving are combined here.

be more interested with your ambiguity  
(with where I allow the viewer to  
come into the drawing)

- moments of disorientation made visual.

When you're reading a poem, you're walking through it

we're not looking at it as a whole object (b/c we don't see it as a whole & also we miss the details that contribute...)

Why did they say this? where? ...

- apostrophe creates relationship  
(relationship / audience is the son)

THE BEAST, W.S. MEREDITH

I think all of this is somewhere on myself  
The cold room unit before dawn  
Containing a stillness such as a bird's death  
at four a corner the sounds of a small bird trying  
from time to time to fly a few feet in the dark.  
You would say it was dignified it's immortal.







From an expansive eve,  
Traversing interior landscapes,  
Nature flows from me  
in the House of Brea(d)th





# INFLUENCES:

- + Rilke
- + Giacometti
- + exploring bodily awareness in darkness
- + exploring boundary in darkness
- + measuring through rhythms
- + vastness
- + immense intimacy









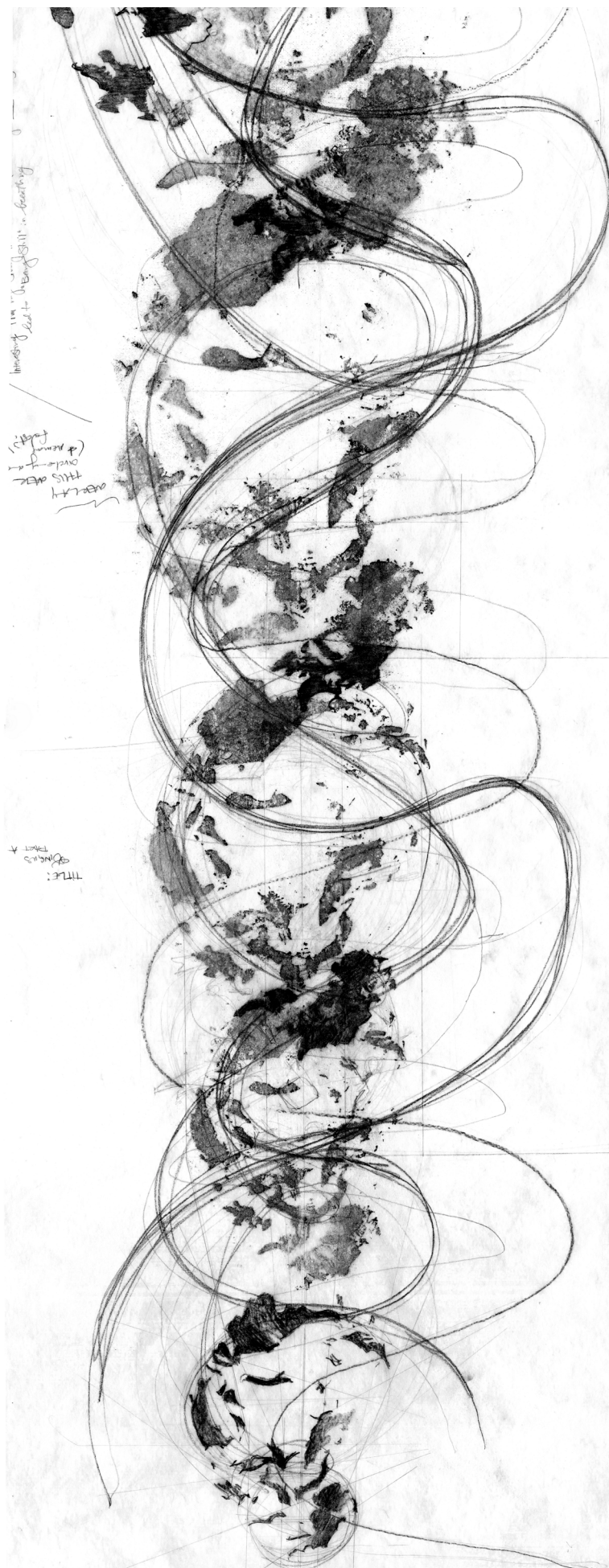






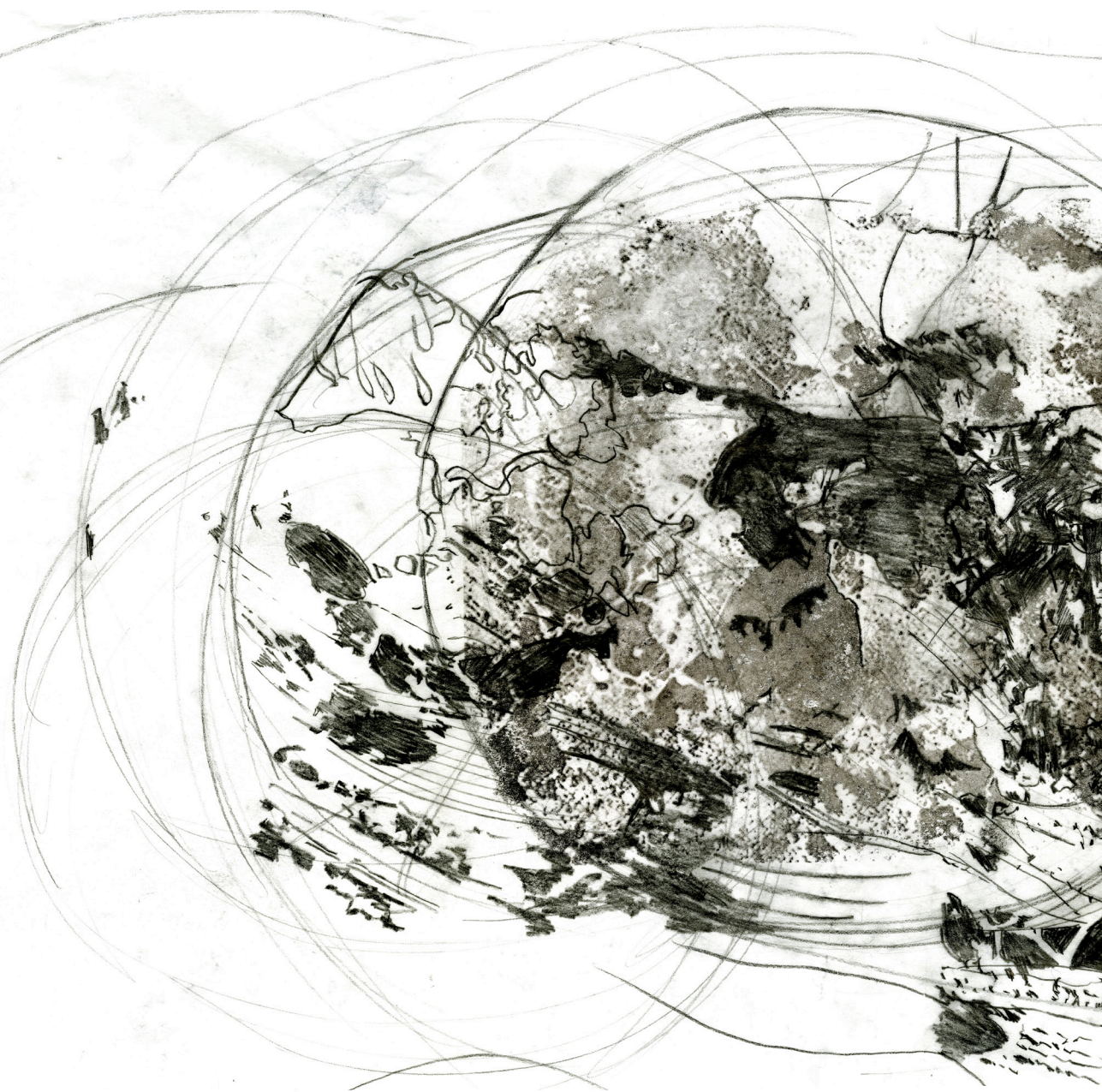




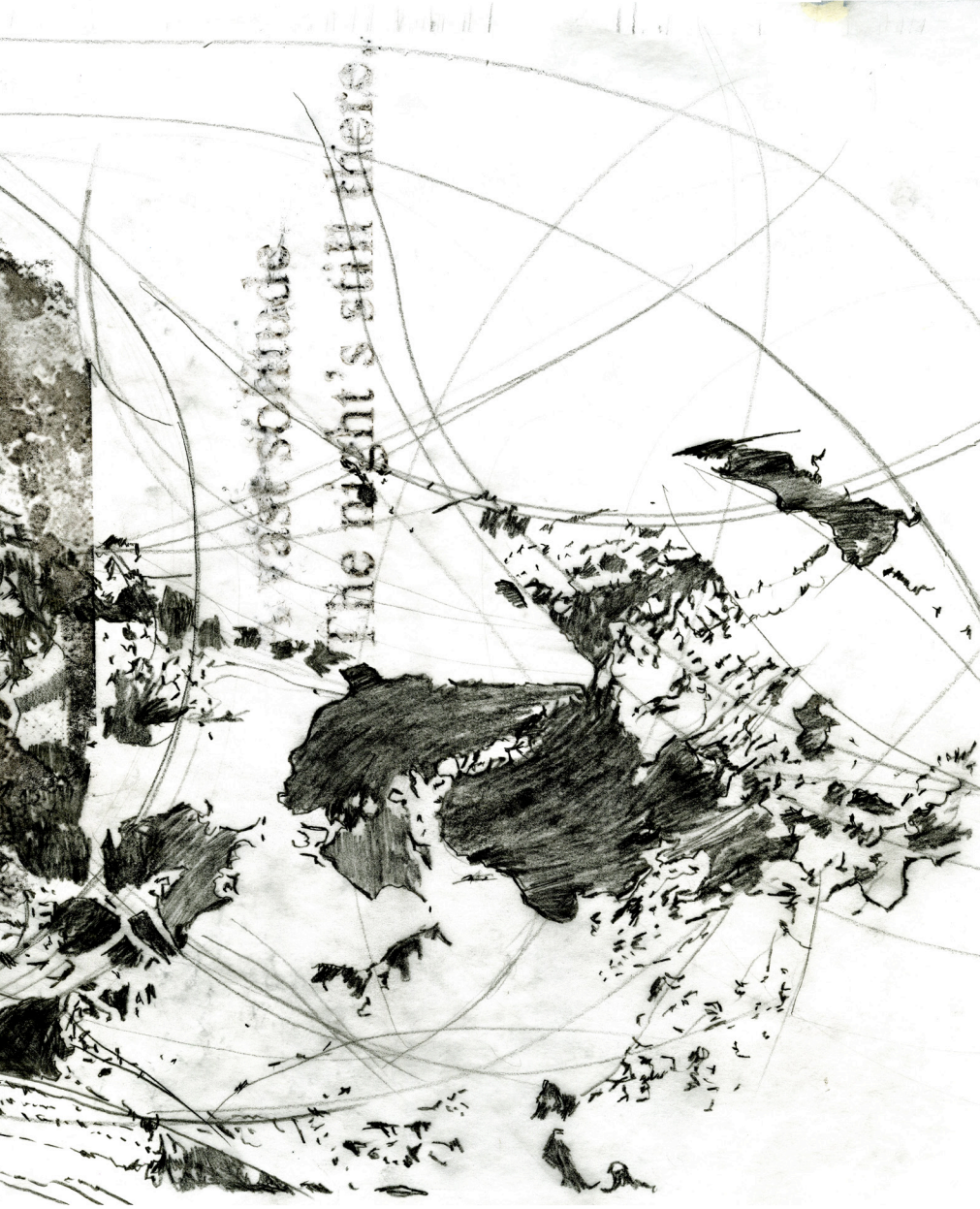




3-14  
I held the evening in my lungs,  
Exhaled and it was over.







A vast solitude

The night's still there.

ACE

See and do-  
things &  
plaid with  
these  
awful

Does the cosmic space  
We dissolve into  
Taste of us, then?

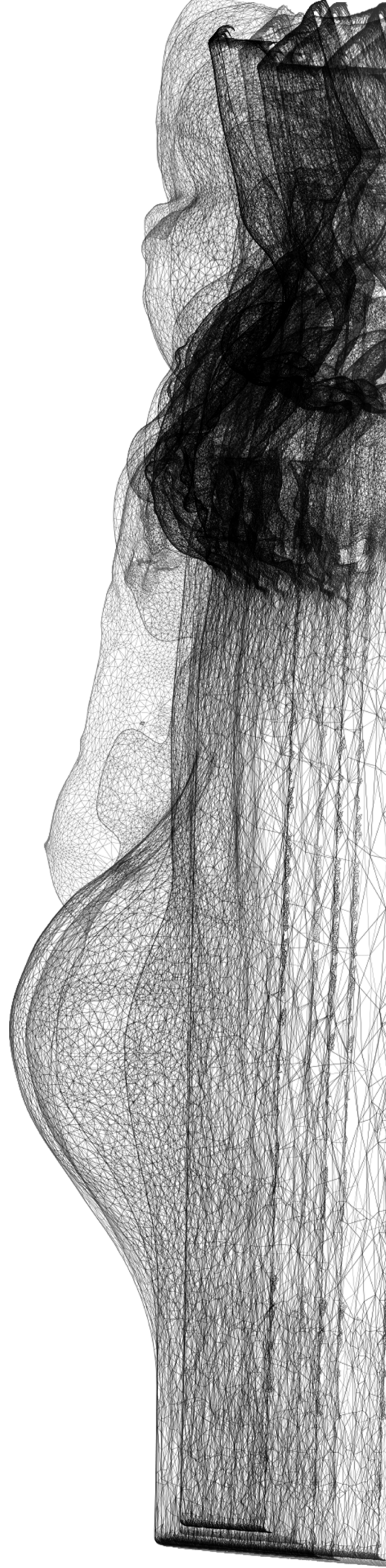
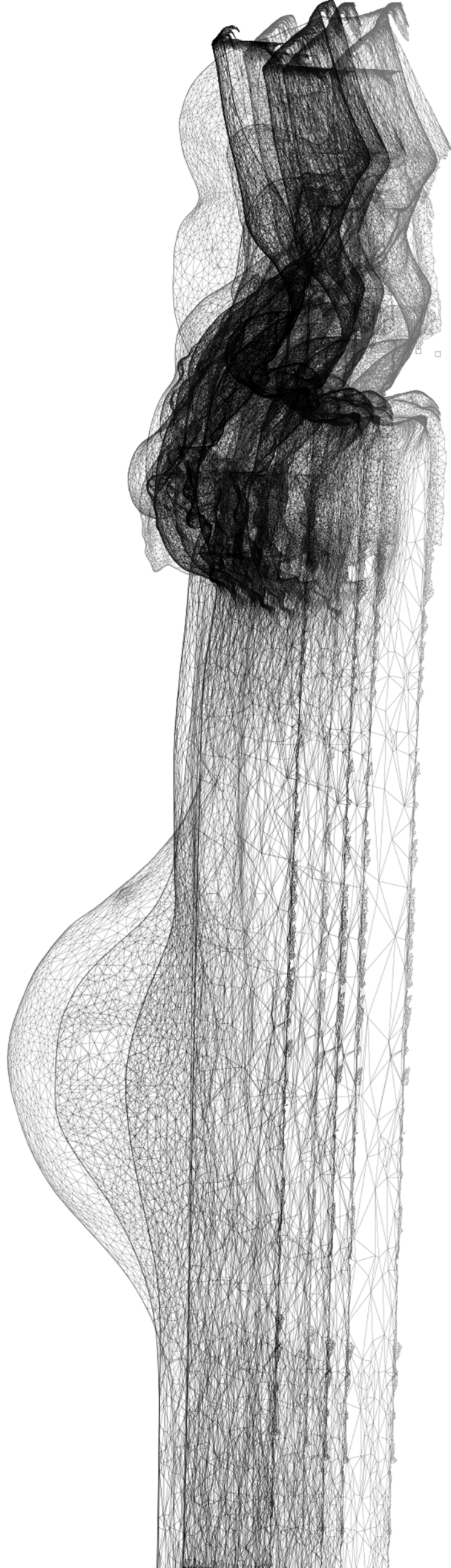
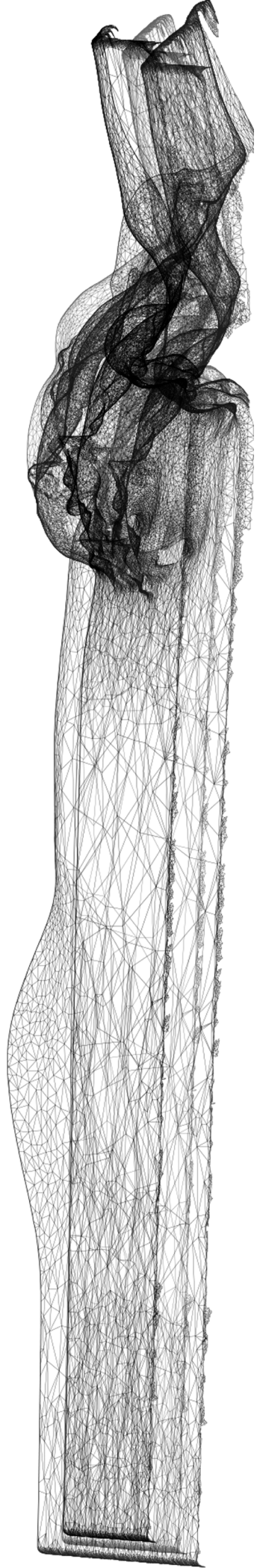
Where is the  
earth  
always

Smelling right?

where  
structure  
bought

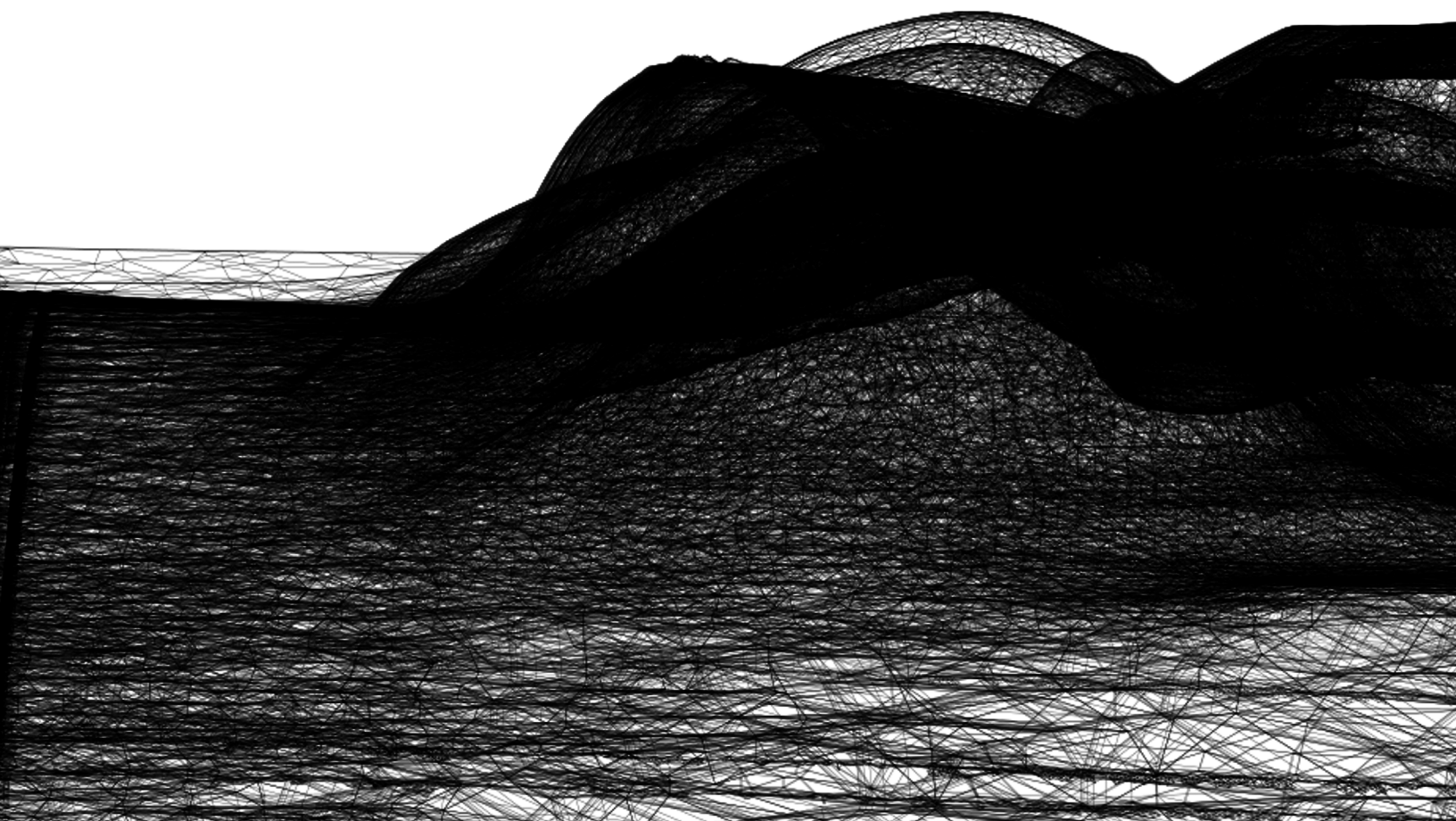
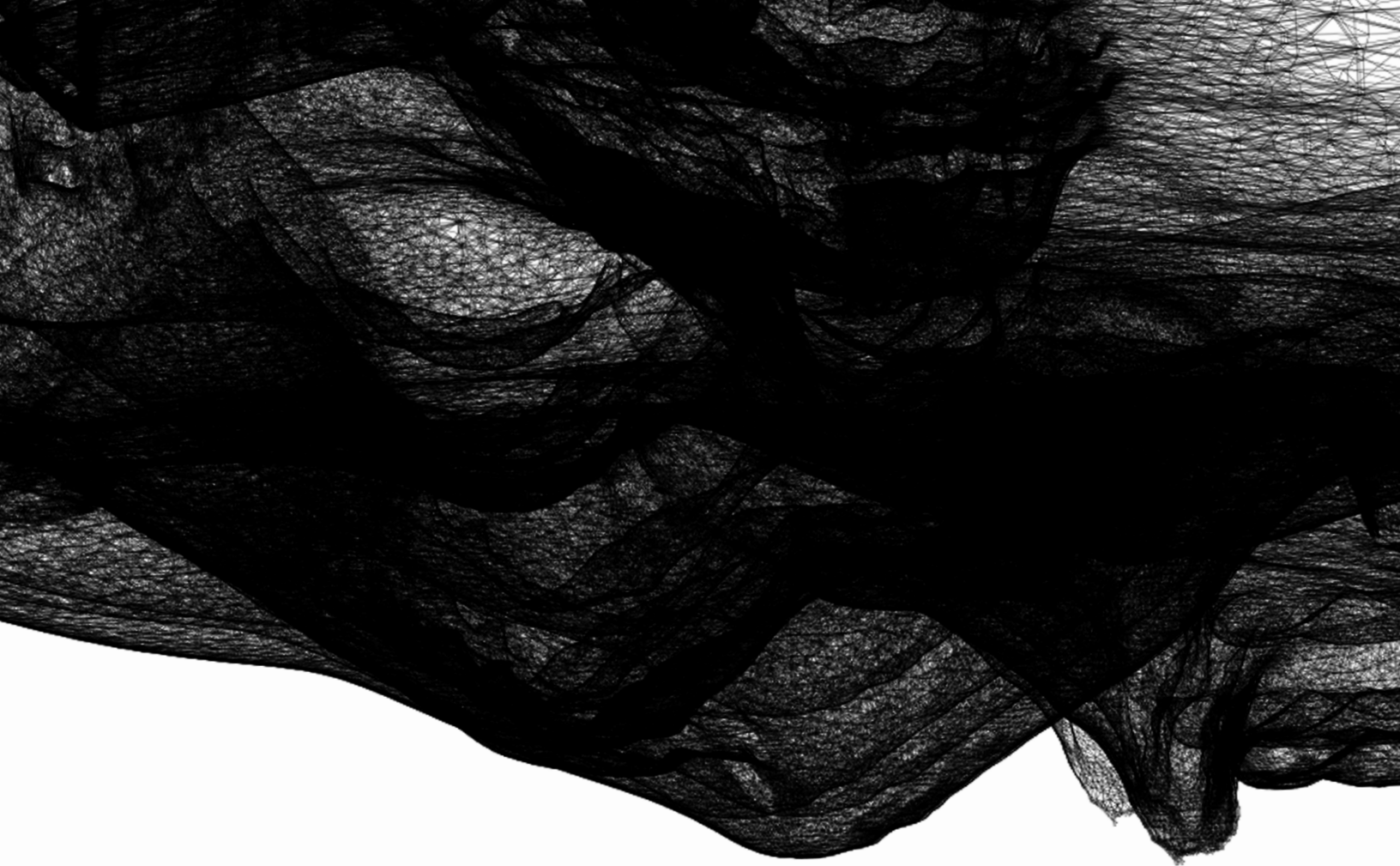
+ the things  
of my actual  
life







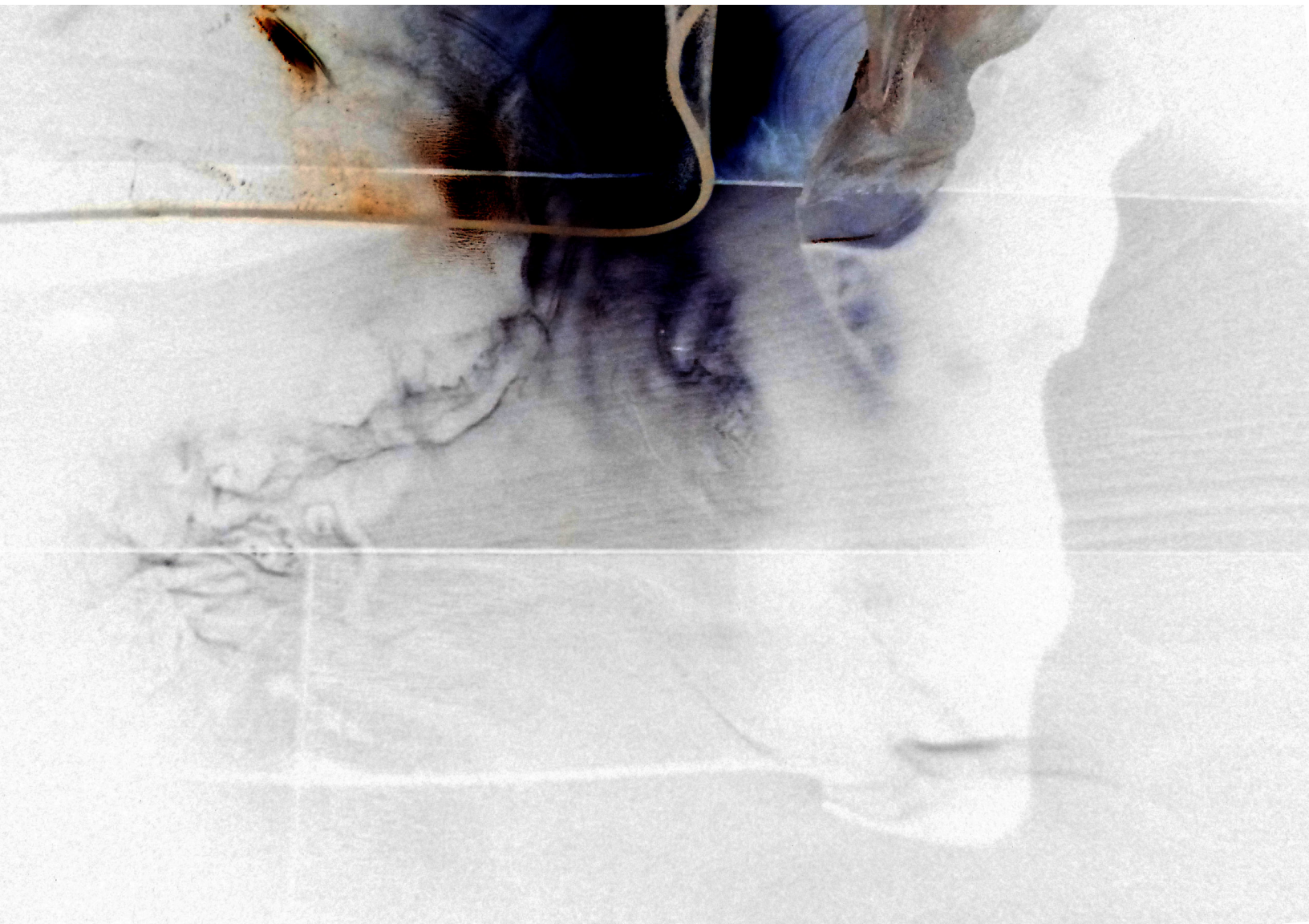




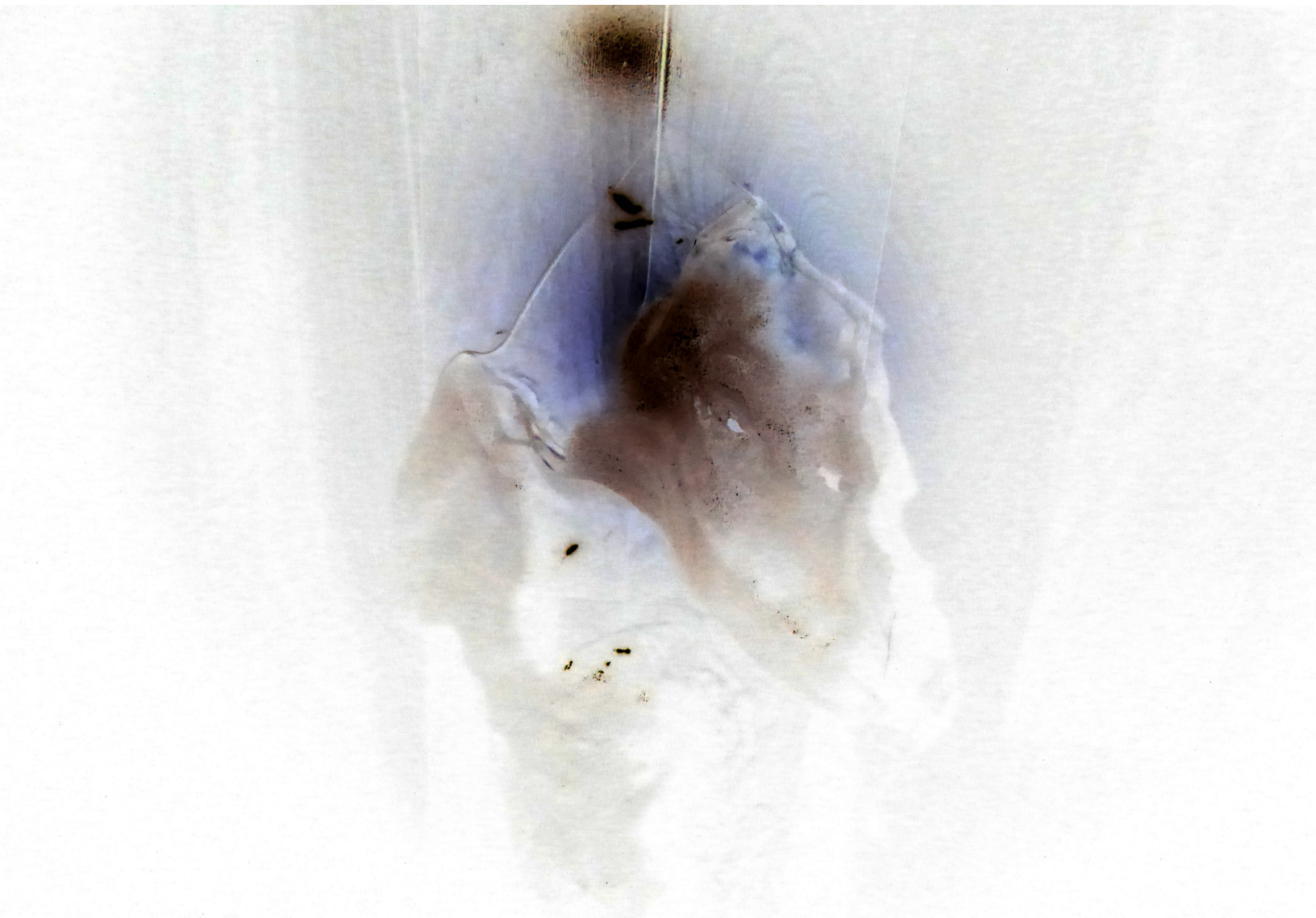














- Silence & Language p. 164

- What do silence & darkness build? p. 165.

- time & silence are related p. 168.

- "cathedrals have grown around time" p. 168.

↳ cathedrals as museums of silence.

How are museums & cathedrals diff? (one is dead, the other is living... one a hot spot, one is a... but for a different reason... people would be attracted - obs. then)

[Piero Della Francesca: union of objects & ideas (the Platonic world of ideas is visible in his pictures)]  
⊙ p. 170

- silence & faith, silence & mystery.

- "when the layer of silence is missing, the extraordinary easily becomes connected with the ordinary, with the routine flow of things (reduces the extraordinary to a mere part of the mechanical routine)"

- "prayer is a pouring of the word into silence" 213

- In 1448 Kierkegaard is saying the whole world / life is diseased & the cure is to create silence.

- word is born from silence, so not it must have some silence in it  
"perfect silence is heard as the perfect word" - 1207

"the things that were made by the word stand in the silence, as if they were called back into the silence & disappear therein."

"the word not only brings the out of the silence, it also creates silence in which they can disappear."

"But the real power of the possession of the object, of the words, not vice versa."

- noise can be overcome only by something utterly different. 118

(a word of the word of silence)

- something diff. from the same removed from silence)

- sounds hanging in the air

- Darkness is matter of silence

- Silence is "the greatest of all" p. 154

- tracing lines of silence - p. 155

- "Man ~~thinks~~ lights a candle in himself in the night, becomes dead & yet still alive."

- silence & awareness p. 163.



usually (147)  
it.  
the echo of

ed into  
motionless in  
waiting to be  
& to  
147.

things  
reduces the  
"Supper again"

arts in  
goes in search of

nothing that is

ence expresses  
word that is for  
p. 151

is language.  
all useless existences".

light far  
wise he is  
-156.

my Stone split open wide &  
consume you 2.21.15

Does rhythm imply  
return?

TENSION

"I am definitely  
loved & whatever  
happens to me,  
I am awaited by this  
love. And so,  
my life is good."  
St. Josephine Bakhita

BT/RM as  
an OBJ. you  
hold up to your  
ear & hear your  
childhood  
Rem. of each shell

STRUCTURE of  
POEMS relating to  
the structure of  
each house?  
In how to build  
each house construct

Bad poetry?  
placid Brooks  
(check out Sonnets)

\*J. Hall

motif in character.  
Death to self?



small piece of light smearing  
through the wall like a ~~stain~~ <sup>stain</sup> until  
it found its place on the wall / floor.  
(Light through slit?)

---

## Spectra + Light

Light + time    thin time  
                         thin time  
                         thin time

so much so that bandages are eased  
I am free to move, to ~~be~~ <sup>be</sup> ~~be~~ <sup>be</sup>  
No echo to be found.

Wait.

When

aching without a frame, I feel like to  
stretch. But somewhere I reach when  
I cannot extend myself any further. 'Onto  
those hard shall I pass?  
Or shall I fall? Into pleasure  
darkness & flickering light with death



I have only myself  
at even that count of existence  
is too big to swallow.  
Feeling on it,  
gums can.  
I am a beginner in my life (D)

But Be still.

Where is the JH? @ the end of a  
challenge? where he feels like there's  
no other way to go? is the JH there at the  
beginning? (he comes across it of course  
because he needs it)

is this where he let rate to go? lol,

Laque job,

~~Don't~~  
Hi







From stillness,  
To dwell in immense intimacy  
is to learn the language of silence  
in the Sacred House.





# INFLUENCES:

- + chiascuoro
- + light & silence
- + rembrandt
- + goya
- + piranesi
- + michelangelo
- + olafur eliasson



11.25.14. 2am. Winter is here.

11.22.14

Being with  
landscape with  
people's faces  
seen as part of the sky

How do you  
know the world  
from deep sleep?

Myself as  
landscape  
between two  
+ beyond people

A return?  
(ritual)  
how does this  
relate to a fool  
for wandering?  
+ loneliness

what of  
you need  
for this  
journey?

I contained the world in  
my hands,  
I created the world deep

"A vast Solitude  
The Night's still  
there"

-R.M.K.

How do you  
measure the  
depth of Solitude?

expanding boundaries  
+ deeper in

ception - I see different























# Conclusion

As T.S. Eliot said, “we shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time.” Perhaps this is an apt description of what it means to dwell: to be situated in a place where an exchange of person and place, memory and emotion occurs.

Dwelling and return have seasonal and cyclical connotations. To dwell one must gather the more elusive architectural elements of memory, emotion, light, shadow, and smell.













### *Acknowledgements*

It is my humble pleasure to admit that nothing is capable alone. I could not have fumbled through ideas, tripped over drawings, and pieced together parts of a narrative if not for the patience, experience, and generosity of so many. Special thanks to Tony Martinico (I still don't know how your brain works), Wladek Fuchs (for being my guardian angel), my family (for persistently asking me what I'm doing-your questions beget my quesitons), and all of those gracious ears who have lent themselves to my freneticism over the past year.

## NOTES

Bachelard, G. *The Poetics of Space*. Beacon Press. 1969.

Broadbent, G. *A Plain Man's Guide to the Theory of Signs in Architecture*. *Theorizing a new agenda for architecture: an anthology of architectural theory : 1965-1995*. p. 122-140. Princeton Architectural Press. 1996.

Corner, J. *Eidetic Operations and New Landscapes*. *Recovering Landscape: Essays in Contemporary Landscape Architecture*. p. 152-169. Princeton Architectural Press. 1999.

Eco, U. *Function and Sign: Semiotics of Architecture*. *Rethinking Architecture: A Reader in Cultural Theory*. p. 182-201. Routledge. 2003.

Fascari, M. *The Tell-the-Tale Detail*. *Theorizing a new agenda for architecture: an anthology of architectural theory : 1965-1995*. Princeton Architectural Press. 1996.

Heidegger, M. *Building, Thinking, Dwelling*. *Rethinking Architecture: A Reader in Cultural Theory*. p.100-109. Routledge. 2003.

Heidegger, M. *Poetically, Man Dwells*. *Rethinking Architecture: A Reader in Cultural Theory*. p. 109-119. Routledge. 2003.

Kulper, Perry. University of Detroit Mercy. 28 Jan. 2015 Lecture.

Merleau-Ponty, M. *Eye and Mind*. < <https://pg2009.files.wordpress.com/2009/05/eye-and-mind-merleu-pontymmp-text1.pdf>>.

Pallasmaa, J. *The Thinking Hand*. Wiley. 2009.

Pallasmaa, Juhani. "The Complexity of Simplicity – The Inner Structure of the Artistic Image." Graduate Center, New York. 16 Feb.2015. Lecture.

Picard, M. *World of Silence*. Eight Day Press. 2002.

Rajchman, John. *Constructions*. MIT Press. 1998.

Rilke, R. *Auguste Rodin*. New York : Parkstone International, 2011.

Rilke, R. *Letters to a Young Poet*. New York : Random House, c1984.

Rilke, R. *The Notebooks of Malte Laurids Brig*. New York : Random House, c1983..

Sharr, A. *Heidegger's Hut*. MIT Press. 2006.

Svensden, L. *Alberto Giacometti, Sculptor and Draftsman*. New York : The American Federation of Arts, 1977.

Tanizaki, J. *In Praise of Shadows*. Leete's Island Books. 1977.



Woods, Lebbeus. "MICHELANGELO'S WAR." LEBBEUS WOODS. N.p., 22 May 2012. Web.

Young, Michael. "The Estranged Object." Syracuse, New York. 16 Feb. 2015. Lecture.

Zumthor, P. Thinking Architecture. Birkhäuser. 2006.