

Statement 1964

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The following projects are the result of a seven-year search into generating principles of form and space. They are an attempt to understand certain essences in regard to an architectural commitment with the hope of expanding a vocabulary. It was from the undertaking of these projects that I hoped to establish a point of view, and a belief that through self-imposed discipline, through intense contained study, and through an aesthetic, a liberation of the mind and hand would be possible leading to certain visions and transformations of spatial form.

The realization that the hand and mind are one, working on first principles, and filling these principles with meaning through a juxtaposition of basic relationships such as point, line, plane, and volume, opened up the possibility of argumentation. The first groupings were arbitrary; but once the arbitrary beginning was committed, the organism necessarily went through its normal evolution—and whether the evolution of form continued or stopped depended on the use of the intellect not as an academic tool, but as a passionate living element. The problems of point-line-plane-volume; the facts of square-circle-triangle; the mysteries of central-peripheral-frontal-oblique-concave-convex; of right angle and perpendicular; of perspective; the comprehension of sphere-cylinder-pyramid; the questions of structure-construction-organization, of scale and position; the interest in post-lintel, wall-slab, vertical-horizontal; the arguments of two-dimensional and three-dimensional space; the extent of a limited field, of an unlimited field; the meaning of implied extension; the meaning of plan, of section, of spatial expansion-spatial contraction-spatial compression-spatial tension; the direction of regulating lines, of grids; the relationships of figure to ground, of number to proportion, of measurement to scale, of symmetry to asymmetry, of diamond to diagonal; the hidden forces; the ideas of configuration; the static, the dynamic: all these begin to take on the form of a vocabulary.

The arguments and points of view are within the work, within the drawings; it is hoped that the conflicts of form in them will lead to a clarity which can be useful and perhaps transferable.