[week 4]
the week was used for exploration of the site and artistic ideas about the project. the first thought is to use the three axis router as a means to study the site in an artistic way. the medium being that of rigid foam insulation in which the router would remove material and leave an artistic expression of the site. the layers and patterns that would be left would lead to ideas about the integration of the project into the site. due to a lack of experience with the router tool and a complication with the implementation of the router lead to an incomplete outcome that did not advance the project. the result of the attempt to use the router was not without some amount of inspiration. a later model of the site will be influenced by the foam study and this will lead to desired outcomes and a continued source of inspiration for the project. after the frustration of the foam study there was a need to express the ideas of the site in a formal language. a sculpture is thought to be the best method to achieve this artistic expression. a visit to the woodshop will lead to a creative moment found in a pile of scrap wood, metal, and plexiglas.

[assignment]
final thesis project: collage as artistic expression.

[architecture ⇝ art]
without thought or a preconceived idea, pieces are randomly placed together to form a collage of materials that speak about the project. layers of material are applied without a desired outcome in mind. is the program influencing my decisions in an unconscious way? when the collage is complete an architectural language is present in the randomness of the materials. there is a representative language of space and form from what seems to be a chaos of pieces that have no relationship beyond the model. was this a truly random artistic expression or did the unconscious thoughts of the programmatic elements flow into the model? can a design be totally expressive without thought of an architectural tectonic? the model has in it ideas of:
layering
space
form
light
shadow
materiality

[defining process]
wood
metal
plexiglas
pipes
angels
the model is a joining of materials into a composition through compression. the pieces are held together by compressing each material together, if one piece is removed the model will fall apart.
02. collage model representing the development of ideas of layers, form, space, and materiality.
After thinking about the model, there is an attempt at a continuation of the collage through hand drawings to explore architectural ideas. The drawings are another form of artistic expression aimed at continuing the cyclical process of designing with art.

[Assignment]
Final thesis project: hand drawings of collage as artistic expression.

[Architecture ↔ Art]
The medium is ink on vellum. Can I then paint with light, color, and materiality in the project the way it is represented in the collage model? How does the emotion and energy coming through in the final architectural project? The drawings are a continuation of the energy that the model has brought to the design process. When does artistic expression end and the rational thought associated with architecture begin? Can the final product then be a direct representation of the collage or is there more needed? How can this gesture quality of the model be used to express ideas of the site?

[Defining Process]
The process at this point in the design is about assemblage in the form of a collage. Can the process also be about subtraction and addition? Are there different ways to interpret and represent the model as a final product? A thematic architecture based on principles? How is the art translated into architecture?
[week 5] this week was used for continued exploration of the ideas inherent to the collage. after more reflection about the model, images of the collage are manipulated in photoshop to expand on the architectural themes and programmatic elements. after this was done the process began to slow or lose some of the energy that had built with the collage and drawings. the site is reinvestigated to try to reenergize the process and an attempt to analyze the site through artistic expression.

[assignment] final thesis project: programmatic elements and site study.

[architecture ⇔ art] the images of the collage are taken into photoshop to begin to manipulate and explore architectural ideas as I did in assignment two. can ideas about light and shadow be developed using this tool [the computer]? ideas about program are introduced into the images in an attempt to understand the model spatially and functionally. is the representation too literal? what are the material differences or relationships in the collage? light [shadow] transparent [opacity] plexiglas [running track] blue [pool] wood [bike track] metal [office/lab]

[defining process] defining the relationships within the model will help to explore architectural and programmatic ideas. the site model is a reinterpretation of the iupui campus using tectonic relationships as an artistic expression. using a map of the iupui campus as a base model to explore ideas of the site. these ideas are cut into the base model and the remnants of the carved iupui campus are then pushed and pulled into an expression and interpretation of the site. how does the site being to influence the project? how are the tectonic ideas of site and the architectural ideas of the collage combined to form an architectural relationship in the final project? 01,
01. Photo study of light and shadow of the collage using a Photoshop filter

02. Programmatic study of collage
[week 6]
this week was used for the first review of the thesis project. Before the review a drawing was completed that explored the collage in a representation of layers separated by the three main functions of the project. for the review a scale model is also completed to begin to explore form with an architectural language. the model loses some of the freedom that is found in the collage and drawings but does express the idea of layers and the separation of programmatic elements. the review was thought provoking and leads to a lot of discussion about the role of art in architecture. in the end I was left with a large amount of information to sift through and interpret. with so many directions to go in it is hard to narrow it down to one specific avenue of study.

[assignment]
final thesis project: first review.

[architecture ↔ art]
the artistic expression is a part of a process where an idea is given life. it is the capturing of an idea, a moment of inspiration of imagination through artistic endeavor. the axonometric drawing shows the layers as a hierarchy of form and function with the running being the highest and the pool being the lowest. it captures the essence of the transition and the hierarchy of the triathlon event [swim, bike, run]. does the artistic inquiry need to be limited in scope [just collage]? can a limited scope give a richer and deep understanding of the project? the artistic creation can then be expanded to investigate more of the programmatic elements beyond a gestural language. the project and the site need to come together more at this point and begin to strengthen the relationship between the two, an extension of the project into the site. what is the connection between art and the program? can the collage be a direct representation of the architecture?

[defining process]
creation and reflection are what drive the process. how is the process going to continue from this point? the artistic generation of ideas is the inspiration for the project and needs to be reflected in the process. what is the next step in the process?
01. axonometric drawing of three main functions
02. programmatic study of layers
[**week 7**]
this week was used for reflection of the first review. after
the review there are so many ideas it was hard to filter
through them. the review left me feeling overwhelmed
by the amount of information and all the directions that
could be taken. how do begin to narrow down the
focus without losing the important information for the
discussion? the energy that was a part of the process is
now thinned out by a sea of possibilities.

[**assignment**]
final thesis project: lost.

[**architecture ↔ art**]
what is the next artistic endeavor? there needs to
be something [artistically] that energizes the design
process.

[**defining process**]
I need to begin to introduce programmatic elements into
the scope of the design as the project evolves from a
formal language singularly into a programmatic language
of patterns that are driven by site as well as driven by
collage.
[week 8]
this week was used for reenergizing the design. after feeling lost and frustrated ideas begin to flow and the project is alive again. the architectural and programmatic languages begin to be expressed through study models. [pages 57-58] [it is getting closer to the deadline.]

[assignment]
final thesis project: beginnings of form.

[architecture ⇔ art]
reinvestigation of the site leads to more study models to continue to develop ideas of layers and an extension into the site. the axes of the site begin to form an architectural relationship that speaks to the program. function [north / south] circulation [east / west] kinetics [east / west] weaving [north / south] the architectural language expresses a rigid circulation that moves people along the north / south axis. the functional language of the building is then expressed in a fluid of forms that weave in and out of the circulation. the elements are shown through materiality and color on the models. the pushing and pulling of the site forms circulation paths while additive elements weave between them to express the function.

[defining_process]
how are these ideas expressed in the final architectural form? what is the relationship between the study models and the collage? what are the connections between the two? can the site and architectural ideas of the project begin to merge and form another collage [artistic expression]?
[site model interpretation]

I ideas are added to and subtracted from the larger base model.

01. Interpretation of site elements that would influence program.
02. Interpretation of program and site.
03. Interpretation of program and site.
04. Second attempt at an architectural product on the site.
05. Final interpretation of project on the site.
[week 9]
this week was used for the interpretation of the ideas that
have been generated into a three dimensional model on
the computer. the building is split into two main pieces
that forms the office and laboratory spaces. these forms
wrap over and under the three main elements of the
running track, bike track, and swimming pool. these
three elements extend east to west along the axis of the
site. the two tracks and sidewalks around the structure
act as extensions of the building reaching out to the
campus. the glazing allows for views along the length
of the tracks and views through the building as the
athletes and patrons become the performers within the
architecture. the athletes that are testing and training will
transition up through the building as they complete each
stage.
pool [lower level]
bike track [second floor]
running track [third floor]
testing labs will be located on each level and ramp
will connect the the elements so that the athletes can
transition between them without waiting of slowing down.
each element will be visible from the other so that the
athlete will be able to see where they are going as well
as where they have been.

[assignment]
final thesis project: beginnings of form.z model.

[architecture ↔ art]
how do the folds that represent the function of the project
interact with the circulation to form space? a materiality
expression begins to form in the project.
metal [function: offices, labs, etc.]
concrete / earth [circulation]

[defining process]
[59]
at this point the process has become more about the
product of the architectural form in the computer. there
is loss of the artistic expression that had generated
ideas before. what can be done to further explore
the relationship of art in architecture? can the artistic
expression be valid if it is within the three dimensional
world of the computer?
[week 10]
this week was used for the continued development of ideas and beginning to think about the final presentation. as the deadline for the presentation goes near it becomes harder to explore ideas artistically. a collage study is done in an attempt to energize the process. it was becoming harder and harder to explore new ideas about the project. the deadline and the final presentation was becoming the focus not the exploration of art in the architectural design process.

[assignment]
final thesis project: collage study [2].

[architecture  ∞ art]
a second collage study is created to study the relationships of exterior materials and layers of materiality. the study is about layers, transparency, materiality, and connections. the study is meant to explore ideas about the layering of the external skin of the building.

[defining process]
another trip to the woodshop for materials is the first step. this collage is created similar to the first. the difference is that I had an idea of what I was going to do and the outcome I wanted. the initial idea was a representation of layers with wood, metal, and plexiglas. the outcome was not totally random but it was still an artistic expression.
[week 11]
this week was used for working on the final presentation. how can this be presented so that there is a flow and a level of understanding of the process? it has been a long year and a lot of information has been gathered about the thesis topic of art in the architectural design process. how do i filter out all the most relevant information so that the course of study for the year is understood? does the final product express everything that i was intending? the deadline is next week. there is frustration that comes with not exploring everything possible in the project. as the end comes near more and more is noticed that is unrealized in the architecture.

[assignment]
final thesis project: final presentation preparation.

[architecture ⇔ art]
there is a loss of artistic expression in the project as the time is spent in preparation for the final presentation. there are some chances for artistic expression in the layout of the final presentation but it does not relate to the architecture. the presentation is merely a showcase of the final project and not an expression of the architecture.

[defining process]
lack of sleep during this time. frustration of unrealized design issues. a final presentation that attempts to sum up the whole year. these are the issues that are struggled with the most during the last few remaining days before the final review as a student at ball state college of architecture and planning.
[week 12]
this is the final review week.

[assignment]
final thesis project: final presentation.

[architecture ≈ art]
[below is what was read @ presentation to jury]
I used art in the design process as a starting point, a way to gather information, and as a form of discovery. My thesis project explores these ideas through the use of collage. Layers of media begin to introduce design elements as well as programmatic ideas into the scope of the design. The project evolves from a formal language singularly into a more programmatic formal language of patterns that are driven by the site and the artistic media. The collage as the artistic media begins to influence spatial languages and form layers of space. A thematic process of ideas in the architectural design process is the basis of the thesis.

[defining process]
The project design is of a neuromuscular performance research laboratory on the campus of IUPUI. The lab will study human physical activities specific to triathletes in training. The project will include three main programmatic elements [a swimming pool, a running track, a bike track] and the weaving of these elements through the project and the transition between them specific to the triathlete. These are the most important factors in the design of the laboratory.

[the following pages are for the readers interpretation]

perspective looking east
exterior perspective
interior perspective

building section B
Journey through space and time

I hope the ideas presented here add to the discourse of art in the architectural design process. The focus of the project has shifted throughout the ±30 weeks of study. Along the course of study I have tried to remain constant in the exploration of art in the architectural design process. I do not feel the final product was a complete representation of my thesis. The thesis is the process, not the destination.

**time n.**
1. The relationship of any event to any other, as being before, simultaneous, or after; continuous duration.
2. The measurement of duration.
3. An epoch, era, period, season, etc.
4. An extent of duration, as an hour, day, etc.
5. A point of time.

As always in the study of architecture there is never enough time. There are many paths I could have taken in the exploration of my thesis and paths I would like to have spent less time on. There were missed opportunities and avenues left unexplored due to a lack of time. Along with a limiting amount of time there was the area of interest [architecture + art] that is very vast and broad in scope. Narrowing this scope in a finite amount of time was a large part of the challenge in exploring art in the architectural design process.

I would have liked to explore the artistic freedom in the creation of architectural form more through studies and artistic expression. The freedom found through artistic expression was sometimes limited by my analytical mind and this proved to make the thesis exploration cumbersome at times. [Too much thinking slows the process.]

In retrospect I might have taken the exploration of the collage to a greater extent. It would have been interesting to continue the collage process in the exploration of site and in the interpretation of the final product. The final project would have had merit as a closer interpretation of the collage, however, at the time I did not it was the path to follow. It would have been interesting to journey down some paths not taken. As with most things in life time was never on my side.
challenging
frustrating
intellectually stimulating
confusing
fantastic
enthusiastic
rough
active brilliant
broad
exhausting
progressive
singular
productive
great
problematic
an experience
exhilarating
slow
lost in translation
chaotic
painstaking
troublesome
thought provoking
mind expanding
creative
time consuming
fun
annoying
aggravating
joyous
intriguing
an event

this thesis was a journey

[the journey to continue]
architecture and art: [as utilized by various architects]

[Zaha Hadid]
"The choice of a representational/design medium has a huge impact on the character of the design results. The medium is never neutral and external to the work." (Schumacher, p.5) Zaha Hadid uses graphic media to expand the architectural language in her work. The conceptualization of space has grown from the use of 2-D drawings and paintings to include the virtual world. Hadid has transformed the process through the use of computer modeling and woven it into the existing base of artistic process. "The analog techniques employed—like interpenetration, isometric and perspectival distortion, dynamic bending and wrapping—anticipate the possibilities currently offered by advanced animation software." (Schumacher, p.1)
[Will Alsop]
Practicing as an architect Alsop easily crosses over the line of architecture and art. "He establishes his initial design ideas through paintings rather than sketches, and he presents an essentially painterly idea of architecture." (Beck & Cooper, p.16) He uses painting as development for his ideas. The process is done as quickly as possible so that he does not have time to think about what is forming on the canvas. He does not want the rational (architect) side to influence the experimental (artist) side in the process. "Alsop's working process unfolds in much the same way as dreams unfold: and you never know where the dream will take you." (Beck & Cooper, p.17) Alsop has also had a collaboration with artist Bruce McLean in which the create art and dialogue that influence their professional work. Similar to Le Corbusier this period is used as reflection on opportunities and not direct reference to their careers.
[Le Corbusier]
Drawing was the main tool for Le Corbusier to express and convey his ideas about architecture. Through drawing thoughts were transmitted without verbal or written information to explain it. "Drawing is primarily a way of using your eyes, to observe and discover." (Le Corbusier, p.7) Le Corbusier also painted along with drawing to observe and discover. He used painting as a way to study ideas of architecture or a time of reflection to formulate ideas about life. "Every day of my life was devoted in part to painting. I have never ceased to draw and paint, searching where to find them, those secrets of forms." (Le Corbusier, p.6) His art was the key to ideas and research throughout his career. Art was a game to him, one in which the rules were defined by the artist without limits. Art and architecture influenced his career and his life.
Holl using art in architecture as a way to form and connect ideas in the process of design. "It is crucial to begin an architectural project with the analogue process of drawing that’s connecting the hand and the mind and the eye and the brain and the heart." (Merkel, p. 39) Sketches quickly produced form a language for thinking about a project. Concepts that are laid out in minutes transform into the ideas for the built object. He uses pencil and watercolor to transcribe his ideas onto paper to show and discuss ideas about architecture. He believes this gets to the heart of an idea and tests its validity very quickly as well as discussing several ideas at once. Very different approaches are presented and discussed to narrow down the one that works for a particular project. "Even though I’ve written at length about the experimental phenomena of a building being the most important aspect, I believe you need a force to drive the design, which I call a ‘limited concept’. That is limited by the circumstances of the time, place, programme – all the aspects." (Merkel, p. 41)
[Daniel Libeskind]

"Architecture is a communicative art." (Libeskind, website) For Libeskind drawings are more than static, silent pieces that fade into the background of the build object. Libeskind combines artistic form making with the functional elements of the program to achieve dynamic designs. Like other architects his drawings become works of art that expressive as well as informative. Libeskind expressed ideas about his design process in a series of drawings called 'Micromegas: The Architecture of Endspace'. "An architectural drawing is as much a prospective unfolding of future possibilities as it is a recovery of a particular history to whose intentions it testifies and whose limits it always challenges." (Libeskind, p.84)
[Lebbeus Woods]
Lebbeus Woods uses art to express his ideas through illustrations that expand on his political writings. His architecture is of the mind that is only observed through the hand of the artist, Woods himself. He is a conceptual architect that gives substance to the imaginary through his drawings.
the books, journals, articles, and website listed in the bibliography are a collection that has influenced the thesis process in some way over the course of the year. Not everything that influenced me throughout the year is included as there is not enough time or space. The large majority of what are included in the bibliography are architectural in nature. However, some simply relate to the process of design and were a spark of energy along the way in my thesis journey. The intent is to leave documentation of resources for future exploration by thesis students of the idea of architecture and art.

[a world of knowledge & discovery thru reading]


an inspiration or thoughtful experience was a lecture by Rod Underwood as part of the CAP lecture series (2.31.05). His thoughts and ideas about his educational and teaching experience was intellectually stimulating.

*serendipity* n. pl. *serendipities*
1. The faculty of making fortunate discoveries by accident.
2. The fact or occurrence of such discoveries.
3. An instance of making such a discovery.

*epiphany* n. pl. *epiphanies*
1. *Epiphany*
   a. A Christian feast celebrating the manifestation of the divine nature of Jesus to the Gentiles as represented by the Magi.
   b. January 6, on which this feast is traditionally observed.
2. A revelatory manifestation of a divine being.
3. a. A sudden manifestation of the essence or meaning of something.
   b. A comprehension or perception of reality by means of a sudden intuitive realization: "I experienced an epiphany, a spiritual flash that would change the way I viewed myself" (Frank Maier).

*me* pron. The objective case of *I*.
1. Used as the direct object of a verb: *He assisted me*.
2. Used as the indirect object of a verb: *They offered me a ride*.
3. Used as the object of a preposition: *This letter is addressed to me*.
4. Informal. Used as a predicate nominative: *It's me*. See Usage Note at be. See Usage Note at but. See Usage Note at *I*.
5. Nonstandard. Used reflexively as the indirect object of a verb: *I bought me a new car.*
[websites]
www.alsoparchitects.com
www.bgp.com.mx
www.brininstool-lynch.com/2_firm/
www.cca.qc.ca/deviceofdesign
www.coop-himmelblau.at/coophimmelblau.html
www.daniel-libeskind.com
www.foundation-langlois.org/deviceofdesign
www.luminaire.com
www.stevenholl.com
www.sofake.com
www.twbta.com
www.xeofreestyle.com
www.zaha-hadid.com
www6.indygov.org/gis
www.bsu.edu/web/medavis5
medavis5.iweb.bsu.edu
The main area of interest for my thesis is the influence of art in the design process. How can art influence and inform the process of architectural design? I believe architects use the fundamentals of art and science to design. I am interested in learning how the artist's expression informs and influences their architecture.

There are several architects that I believe use art in their design process. For each architect, art informs and contributes to their work in a way that is unique to them. Each architect uses a media that represents their ideas most effectively. I believe that an understanding of art is as much a part of the process as an understanding of architecture.

I investigated the process of taking a 2-D painting on canvas and using its characteristics to generate a 3-D form. I am interested in how the qualities of art, layers, light, balance, and contrast inform the design process. A design process that combines art and architecture, letting one influence the other. To the right are three paintings that I did as an exploration of my idea of how can a 2-D expression influence the conception of form and space. This has lead me to the idea of intuitive architecture and how architects design. Do architects design using intuition the way that an artist does?

I intend to use the thoughts above to explore the way art can influence the design process. I also intend to be very conscious of my inclusion of intuitive artistic exploration during my design process and become more aware of how this will influence my design.

Architecture and Art

Three Possible Projects:

1. A sports complex (stadium, natatorium, training center) - the idea would be to use movement, motion, views, light.

2. A retreat or design studio for an architect or artist - a place of inspiration during the design process.

3. An art museum - a museum designed around the physical artist as well as the digital art that is architecture that houses art.
ART AS GENERATOR

Architecture derived from photographs of details, models, or forms that surround us in everyday life. An exploration of this idea through photo manipulation and layering, how is space, light and form perceived from a two-dimensional image. The process began by transforming pictures to form spaces or the perception of different spaces from the original context in the photo. Then, layers were applied to give the perception a sense of gravity and scale. Art becomes the catalyst for design.
ART AS PROCESS

THERE IS A CONNECTION BETWEEN THE IDEA AND CONCEPT BEHIND THE PHOTO ANALYSIS AND THE PAINTINGS AND DRAWINGS BY LE CORBUSIER. LE CORBUSIER WOULD USE PAINTING AS A WAY TO UNDERSTAND ARCHITECTURAL LIGHT AND FORM. IT WAS ALSO A TIME OF REFLECTION, PROGRESSION, AND AS A CATALYST FOR DESIGN. USING ART TO INFORM THE PROGRESS OF ARCHITECTURE IN THE PROCESS OF DESIGN, DRAWING IS A PROCESS IN WHICH AN IDEA OR THOUGHT IS GIVEN FORM.
ART AS PROGRAM

PAINTINGS AS ARCHITECTURAL STORYBOARDS. DRAWING IS AN ESSENTIAL PART OF ARCHITECTURE STILL TODAY. TWO ARCHITECTS THAT EMBODY THIS IDEA ARE LEBBEUS WOODS AND ZAHA HADID. HADID'S WORK IS 'MORE THAN PREPARATORY STUDIES OR 2-D RENDERINGS OF HER PROJECTS. THEY ARE WORKS OF ART.'

"ARCHITECTS DO NOT BUILD, THEY DRAW"
-ROBIN EVANS

ZAHA HADID USES HER PAINTINGS TO EXPLORE ARCHITECTURALLY COMPLEX PROJECTIONS, LAYERINGS OF SPACE AND LIGHT. ARTIST MAKE THE IMAGINARY REAL THROUGH DRAWING.

LEBBEUS WOODS SEeks THROUGH HIS DRAWINGS TO GO BEYOND THE LIMITS OF MODERN ARCHITECTURE, TO EXPLORE THE HUMAN CONDITION. THIS ARCHITECTURE IS THE DRAWINGS THAT ARE CREATED.

"ARCHITECTURAL DRAWINGS ARE SURROGATES FOR CONCEPTS AND FOR PHYSICAL REALITIES."
-METILDA MCQUAID
ART AND ARCHITECTURE AS AN ANALOGUE

STEVEN HOLL AND RENZO PIANO USE ART TO FORM THEIR CONCEPTUAL IDEAS AT THE BEGINNING OF A PROJECT. ART IS A PART OF THE PROCESS. A STARTING POINT, GENERAL INFORMATION, DISCOVERY IN THE FORM OF A SKETCH. STEVEN HOLL HAS ALWAYS USED ART TO ILLUSTRATE HIS UNDERSTANDING OF HOW THE SENSES PERCEIVE ARCHITECTURAL SPACES. RENZO PIANO USES QUICK SKETCHES TO GENERATE AN IDEA THAT LATER BECOMES ARCHITECTURE, TERMED "GESTURING IN CONTEXT."

DO ALL THREE IDEAS INFLUENCE THE PROGRAM?
DO ALL THREE IDEAS INFLUENCE THE PROCESS?
DO ALL THREE IDEAS CONTRIBUTE TO THE PROGRAM AND PROCESS?
envisloning architecture

architectural drawings from the museum of modern art.

"the drawing is a part of a private process wherein an idea is given form."

"architectural drawings are surrogates for concept and for physical realities; diverse in appearance and meaning, they range from quick sketches capturing an essential design idea to computer generated drawings whose realism leaves little to the imagination."

what is revealed through these drawings is a moment of inspiration and imagination that comes from within the architect and is a signature of their personality in the design process.
MALAGARBA WORKS, on the island of Menorca, Bruce McLennan and Will Alsop spend time in artistic endeavors and conversation. The farmhouse and its surroundings are the backdrop to the creative process that is ongoing for one week. Both journey here for creative release and meaningful exchange. It is a dynamic play between the architect and the artist; they are always mindful to document their process and talk about their work in detail. It is a creativity that is not bound by the realities of the everyday.

[Bruce McLennan]

His ideas are fueled by certain obsessions: the artist in society, nuances of human behavior, humour, class, culture, education, and the right of the artist to act as foil to all these subjects.

[Will Alsop]

For twenty years he has practiced a style that embraces the tenets of openness, color, local idiosyncrasy and wit.
"the built spaces emerge gently from the fluid geometry of the surrounding network of paths."

"the point here is to seek out potentially productive analogies to inspire the invention of new artificial scapes and landforms, pertinent to our contemporary complex, multiple and transient life processes."

Artistic landscape - architectural integration
Zaha hadid
architektur. the book is about zaha hadid's exhibition of work at the MAK center for art and architecture in Los Angeles. drawings and paintings of her architectural work are displayed as works of art in a gallery space of her design.

"the impossible is the genuine subject of art."

"hadid creates simultaneities of this kind in three-dimensional space: the city, the street is drawn into the opera house, the bridge is not only a river crossing, but land gained for the city; this architecture is no circumscription, delimitation, and demarcation, rather it creates connections, links, and networks."

"drawing is an essential means of architecture."

"...incorporating the category of random accidents and chance mutations into our theories of innovation and progress..."
Lost architecture

drawings that are a "symbol and identity of place" or "mysterious though highly specific"

"cerebral diagrams"

"a preoccupation with materiality and a shamplining of craft that respect the trades of the hand and the expressive potential of construction."
program: neuromuscular_performance_research_lab_for_tri-athletes

additional needs of the lab:
- labs: +5
- offices: +4
- reception_area
- overnight_labs: +3
- lockerrooms: +3
- restrooms
- kitchen
- weight_room
- equipment_storage: +4
- mechanical_room: +2
- dining_area
- bridge_white_river
- bridge_new_york_st.

[running_track]
an indoor running track for training and testing with access to an outdoor running track/area

[velodrome]
bike track that is indoor

[swimming_pool]
three to six lanes for training and testing