

STUDIO ANALOG

Our stance on Architecture - its processes, craft, and renderings - is that there can be a poetic experience of a place that flares the imaginations of men, thus lending meaning to the place. This is what we have termed 'big A' Architecture, and it is rare.

The [observer] is asked to consider an image not as an object and even less as the substitute for an object, but to seize its specific reality - so says Gaston.

Our creative process is a difficult one full of late nights, an unhealthy amount of coffee, and the constant flickering of shadowy visions. It is an understanding of this mind imagery that we seek. We spent our first seven weeks during the fall in a regular discourse. We read selectively from Jane Hirshfield's *Nine Gates*, Martin Heidegger's *Poetry, Language, & Thought*, and Gaston Bachelard's *The Poetics of Space*, and then translated these works into our own thoughts of the particular subjects. We then gathered to analyze our ideas and 'made a something'. The artifacts had to be authentic, hand-made (analog), and generate a poetic image justified by the revelations of our studies. The final step is always a reflection on what was learned so that we may grow.

Everything changes, everything is connected, pay attention - so says Jane.

In our vision of what we are doing, this realization allows us to work towards Architecture by means of an artistic exploration of poetry. The point of the first wave of our pursuits was to find a firm set of individual 'poetic tools' so that we might imbue such qualities into our Architectural creations. The results and our further studies have shown us that the translation of poetry into a successful Architecture of meaning would be wrenching.

*Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many. - T.S. Eliot*

Our thesis projects are still infantile as they grow from trace paper and coffee. This work emerges from T.S. Eliot's poem *The Wasteland*, a mold-shattering gem critiquing modernity itself (Eliot's voice dampens the gallery as you view our work). With this, we initially performed as we had in our earlier studies, by deriving a personal meaning and analyzing it. We have each defined what *The Wasteland* means to us, both as a work of art and as a possible Architectural proposition. Now we go forth on separate journeys. *Note that little of our thesis projects can yet be shown outside of our sticky brains (and therefore is not displayed).*

Poetically, man dwells - so says Martin

This show intends a display of the work influential to our individual thinking and craft of Architecture. A poetic theory requires each step to stand as a work of art. Works of art flow two ways as an exchange IF the observer finds personal meaning in a work. That is the goal of these projects and the ultimate goal of their result at the end.

We are twelve fifth-year, graduate-level, Architecture students and one tall professor. We invite you to see and know more by way of our studio in Seaton Hall, room 109. Like us, you will know it when you see it.

So say we.

Kendra Beatty
Sam Bowling
Colin Carson
Omar Herrera
Sam McGlone
Amanda Prosser
Trae Rickford
Eric Salmon
Lauren Sanderson
Matt Sheperd
Harrison Staab
John Vesel

Prof. Bob Condia