

Dante | Telescope House^{Zlowe}

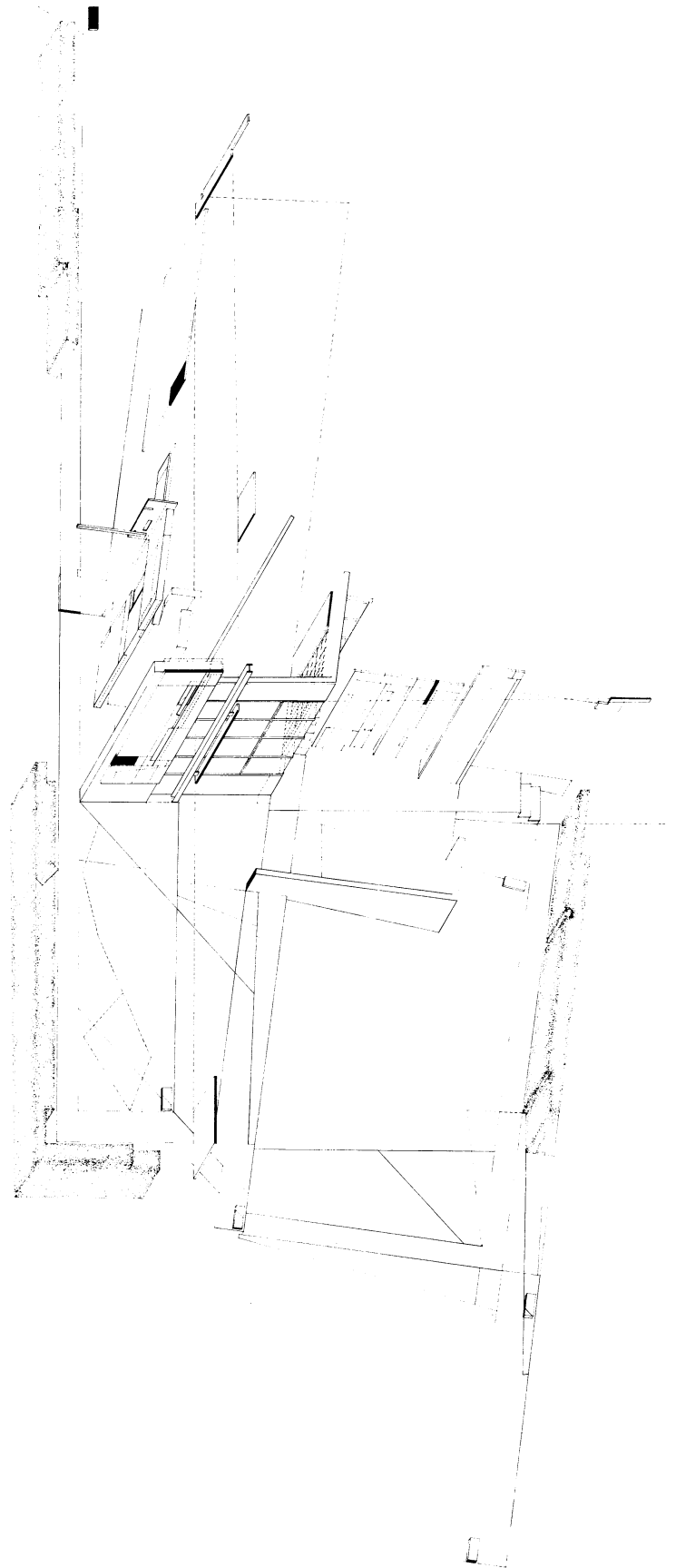
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MOVE|MEANING $y = -7a + (11x^2 + \sqrt{5}b) + 9$

The problem is to evoke the simultaneous effect of painting and architecture.

— Theo van Doesburg (1917)

7. *Research*: Architecture as art. Art as research|Cézanne
4. *Painting*: Like Le Corbusier, the research and practice of painting, the geometrical construction of the plane + figure|field, is central to the form-making|form-meaning of my architecture. Diebenkorn|Mondrian|Léger|Braque
5. *Phenomenal Transparency*: The ambiguity between appearance and signification, the double-nature of the aesthetic field (Slutzky). Architecture's identity as abstract plastic art, a chess game of formal compositional devices (moves) + Architecture's identity as interdisciplinary, ontological edifice (meaning). Structure|Symbol
9. *Metaphysic*: Architecture as the landscape of the middle-ground, a contingent, marked field, simultaneously physical and mental. The mathematically regulated sacred space marked out for the observation|contemplation of reality. An act of *strange-making*, of *defamiliarization*, of heightened perception. The structure of architecture's relationship to Nature, to Painting & Sculpture.
6. *Wall*: The Dante Monolith (39.00.29NL-77.01.39WL) = canvas, book, and telescope + instrument of spatial enclosure (garden wall). Monolith as Datum, as Visual|Ontological Device. Wall. Vertical Field, Memory, the origins of architecture, painting, literature, and astronomy. Science and Art. Terragni + Cubism + Shklovsky. Image and Word.
2. *Figure/Field*: Making the Figure|Marking the Field. Double-nature of architecture: space definer + space occupier. Contingent relationship, interlock, equivocality, between building (object) and landscape (space/outdoor room). Architecture as fragment of a larger whole. The drawing of the ground marks the contingent, *extended field* = the larger landscape of the formal|spatial game.





3. *Polemic*: “Art is meant to disturb.” — Georges Braque

