

FORM/work... explorations in making

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OBJECTIVES

Architectural psychosis, as the complete or partial withdrawal from reality, defines a schism between imagination and construction whereby contemporary design study takes on characteristics of a drug induced hallucination. The mind-altering properties of *cycloacrylate ester*, (aka Zap-a-Gap glue), achieve a compelling sense of reality in the absence of significant material, structural, and tectonic investigation.

Problems arise when these pasted abstractions, so praised in school, meet tectonic and environmental necessity. Buildings, unlike cardboard models, are not connected with glue alone while the precision of drawings, so crisp and clean on the drafting board, share little with the common sense logic of a muddy construction site.

Conversely, the creativity associated with design is increasingly deemed antithetical to, and distinct from, issues related to the realization of architecture as occupiable, built form: Design ends, detailing begins. This cynically defined "real" world, perpetuated by the myopic and overpopulated masses of mainstream architectural practice, threatens our innate enthusiasm for invention and experimentation. Despite the presence of Bart Prince and Antoine Predock here in Albuquerque, the local wisdom regarding the role of

architecture is consistently held hostage by a vapid majority of acronym-laden firms intent on crushing youthful aspiration under the weight of convention, beige mediocrity, and pitifully tired excuses "we did what we could with the budget," "we didn't have enough design time," "the codes were too strict," "the clients didn't cooperate," "this isn't school, it's the REAL world." et al.

By challenging the fragmentary nature of architectural practice and education, in terms of norms and pathologies, we seek to exorcise the banality often associated with conventional practice and construction technology by combining it with the "foolishness" and naivete found in the design studio.

Despite the apparent disjunction between academia and reality, architecture remains the art and science of erection and constructing buildings. This classificatory ambiguity provides an opportunity to speculate on the role of fantasy, imagination, and creativity beyond the increasingly marginalized realm of design.

This project seeks to challenge the contemporary fragmentation of architecture into separate categories of design, detailing, and construction by identifying heroic design opportunities within the (perceived) banality of building construction and technology. Specifically, we examine the role of the designer/architect beyond the level of presentation traditionally reached in the traditional design studio.



