



AGENDA

On the current basis of my own previous architectural explorations, I feel that I want to continue a theme of architectural drawing and its uses in discussion and development of my own ideas. The key issue for me to investigate will be to understand what it is (aside from the physical act of drawing) that I find interesting and how it contributes to a production or assessment of an architectural idea. This, ideally, will be the key avenue of exploration during all development of ideas and production of work.

The act of drawing can be seen as simply a tool for the architectural representation of an idea, much like that of any method of working. However, it can be argued that the act of drawing, through the meticulous nature of the act itself, is an exercise in personal investigation. The time spent on producing drawings and the deliberations during this time imposes heavily upon the thought process surrounding the content of the drawing itself. The extended time frame in which drawings are produced allow the author to focus very heavily again on the content and sets the imagination on a journey of discovery and invention.

Aside from this, the realm of the drawing is also the key creative platform in which to promote an idea, which is meant purely as a figment of an imagination. This discussion of projected landscapes and architectures is essential to the general evolution of architectural thought and the development of restriction-free design. In this sense, it is the power of the imagination to create and conjure that is the defining motive force of the drawing. As a result, these projections have a limitless basis for use. Discussions of dis(u)topias and fictional scenarios can present architects with certain issues that have not been suggested before and subsequently allows the opportunity to open up new avenues of thought.