

CAZA

On Drawing

2016

The history of drawing in architecture has been about representation either in the form of perspective or parallel projection.

We are fascinated by the promise that architectural drawing today might include something different. In an era beset with flux and ephemera, we propose drawing as an active agent in the material formation of our world. Instead of drawing as archive or score, we draw in order to find ways of changing that which we see.

The activity of architecture drawing involves a shift from a multi-dimensional field to a two-dimensional plane. In the translation, we operate on shapes whose basic geometric properties come into question.

We analyze shapes as if they were beautifully butchered hogs that arrived on our cutting boards—entrails and guts all conjoined yet open to dismemberment. We slice and pull, enjoying the discovery of unfamiliar connections.

Architectural experimentation consists of a small set of technologies that incrementally alters material culture into bursts of social expression. Our drawings explore the possibility that we can remake the physical and chemical properties of known forms by putting them under specific kinds of pressure.

We have a love affair with the primitive forms found in old math textbooks. We start each project with a selection of primitive shapes that define a relationship between the physical circumstances of a place and our social goals.

Our drawings are aimed at exploring the limits of our own understanding of form. Our lines are in search for geometric relationships that are in state of becoming.

Drawing is the medium by which we play with the formal limits of our built environment and negotiate between known entities to bring about the emergence of new pluralities from old architectural concepts.

We work in the hope that our drawings might embody the act of making intangible forms of culture from blunt objects and in so doing dissolve the sense of heavy material realism that hangs over our profession.