

the concept of uniqueness in art.

Architects view the form and content of their drawings as separate. The idea/design after all will become a building; it will be transferred from one medium to another. Most artists have no need to deal with this issue, their work is an end in itself. The collaboration, however, has forced me to recognise that if I am to be seen to effect the final product I must also consider my drawings as transferable in content.

September 28th

Architecture is more represented by drawings than actual buildings; there are drawings of schemes unbuilt as well as those accomplished. Although drawings are more fragile and ephemeral they often prove more durable. Buildings are demolished to make way for the new; drawings have no such pressure placed upon them.

October 1st

It may be useful to draw before painting or sculpting but it is not necessary. In architecture it is. Architecture is essentially a medium of drawing.

October 10th

It is difficult not to draw things that your imagination tells you are exciting just because of some regulation or lack of finance to implement it.

Architecture is the difference between expectation and fulfilment.

October 14th

The success of the classical architecture of Greece was largely due to the fact that their designs were relative to perception. It is well known that the columns of the Parthenon, for example, are thicker at the top than the bottom to allow for perspective diminishment from ground level.

Today, however, the design process is based on plan and elevation. No one ever sees a plan view and elevations give a false impression of how the building will appear. Hence, perceptual subtleties and adjustments are given no place in the design and the architecture suffers accordingly.

October 21st

Looking at some of my old sketch books this evening I was struck by how many of my drawings included buildings. Most drawings contained a variety of subject

matter, people, landscape and buildings. Then I drew buildings unselfconsciously. Views are indiscriminate, they enjoin the artist with the world and it would have been natural to have worked with an architect at this time.

The struggle in the visual arts, however, to rid themselves of representation has led to an increasing concern with categories. The 'achievement' of abstract art is to separate the painter and sculptor from the other arts and from 'the world'. Collaboration becomes a wilful act.

The architect can never be separate. Architecture is unavoidably linked with everything else.

October 25th

The organizational aspect of architecture – telling other people what to do, though not beyond the ability of artists is probably antithetical to them. They need to do things themselves, to discover through involvement.

Architects will delegate drawings to others and assume to know about the drawing without having to do it. The medium therefore loses its importance.

October 30th

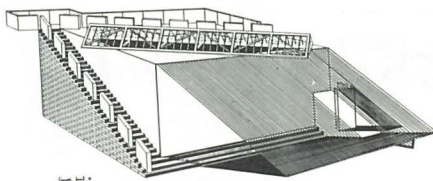
Given recent disappointments, especially the demise of the planned art gallery because of budgetary constraints, it is tempting simply to open the door and enter the drawing; to share its existence since it cannot share yours.

Might the artist be the 'conscience' of the practice? Showing what is best rather than what is simply affordable.

STRUCTURE AND FORM

September 3rd

In recent times architects have had more a sense of structure than form. For example,



they do not consider how a building grows upwards from the ground but how to achieve its verticality structurally. It is no accident therefore that structure has been 'elevated' to a style.

Structuralism is the abstraction of architecture. In the same way as abstraction in art alienated the public because it was accessible only to the initiated (artists and critic) so structure, or rather an overriding interest in structure, is limited to architectural cognoscenti. Thus public disaffection stems from a sense of exclusion.

Structure is a 'hard' concept, a thing in itself, a system; form is relative to light and shade. Buildings used to be designed in light and shade and this gave them their relationship to perception. Now that is gone, there is no light in architects drawings and shade expressed as tone obscures structure.

September 28th

A building can be structurally sound and formally weak.

November 14th

The fact that architects never actually make anything is worrying. Their understanding of form is theoretical. Perhaps that is why they rely so heavily on structure in their design.

MISCELLANEOUS

October 9th

Since I began to write about architecture the observations have come thick and fast. The reason was so obvious at first I missed it.

Architecture is all around you, it is unavoidably a constant visual reference. What a contrast to the state of affairs in sculpting. There is so little actual reference that one is forced into theoretical discussion.

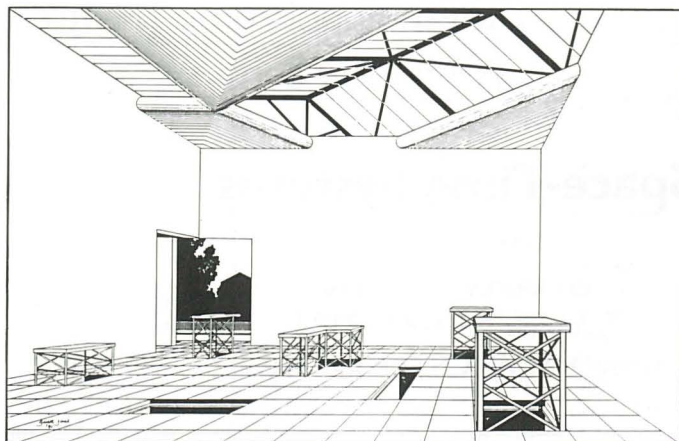
October 28th

Perhaps the only alternative to aesthetics is to record. This is where time or rather durability establishes the worth of something over and above any value judgment. Anything which has held its place in the world over a considerable period of time has earned its worth. It has survived or been allowed to exist, an affirmative if implicit comment on its value.

November 6th

There is an old movie in which a man is shown by his guardian angel what would have happened to his home town if he had not existed. What he sees is something far worse.

It would be lovely if life was like that and I could know (and show others) what would have happened if I had not worked on the Riverside Scheme; what it would have been like without an artist's influence. I will never be able to prove my worth conclusively and I cannot be sure that it would have been worse without me. It would have been different and I must assume that my influence will be for the better.



A drawing by Gareth Jones for a projected art gallery in the Riverside development.