

PRACTICAL IMAGINATION



"It is my contention that architecture both is and is not a visual art. Or, put another way, architecture is a visible art, dependent on objects which act as intermediaries between the invisible and the material.

Perseus new how to operate peripherally. When he set out on his mission to kill Medusa the Gorgon, he realized those who had preceded him turned to stone. He knew to succeed he must not look upon his goal. And so, like Alice walking backwards, he looked the other way. Her reflection in his bronze shield allowed Perseus to gaze at the woman with hair of serpents, and to kill her. His shield was a notation object.

Notational objects posit an other. They intentionally, precisely negotiate the waters of paradox. They do not bridge the gap, but rather skate back and forth, perennially on thin ice. This is their necessary condition, for theirs is a strategy of delay."
From "The Production of Notational Objects," 1990



SHIELD

In a shield, one can see the image of the other, but it is backwards. Or upside-down. It is exactly dis-located.

MOLD

A mold restricts and shapes decisions in three (or more) dimensions from an exterior source. As it makes multiples, it questions the status of the original.

JIG

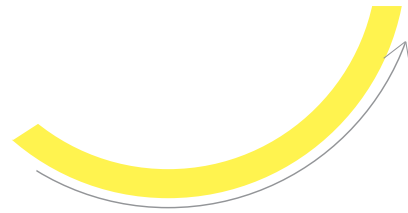
Jigs define things through specific tangencies.
A jig is indirect. A jig is reciprocal.

SCORECARD

A score card records decisions, actions, events external to itself.

ACTUALIZATION

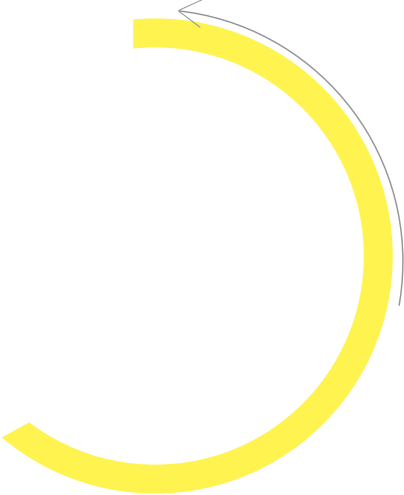
IMAGINATION



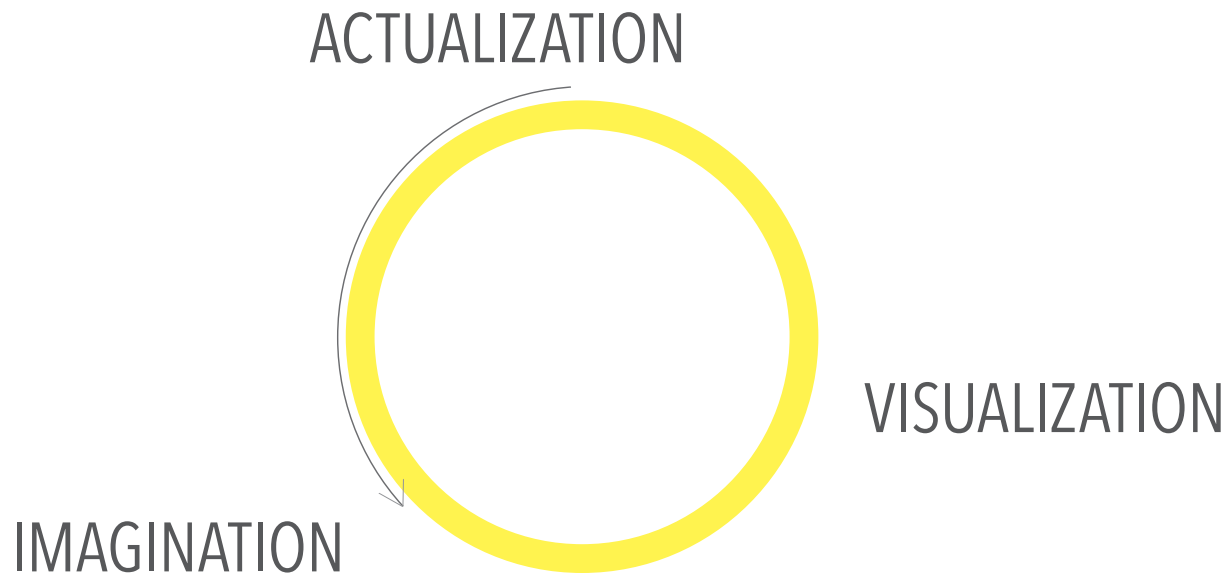
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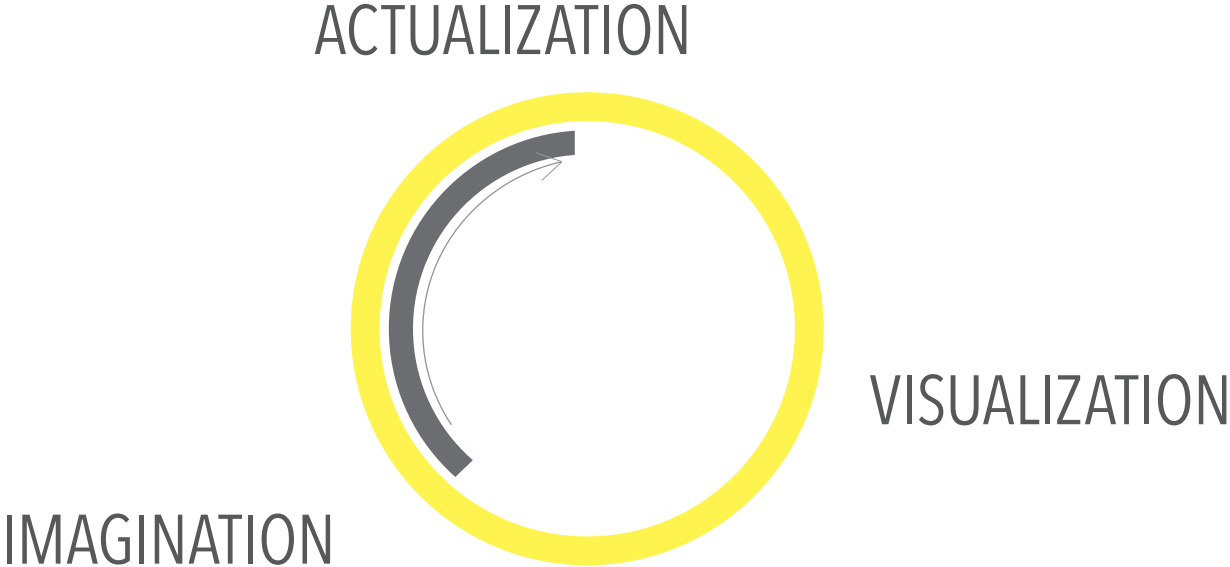
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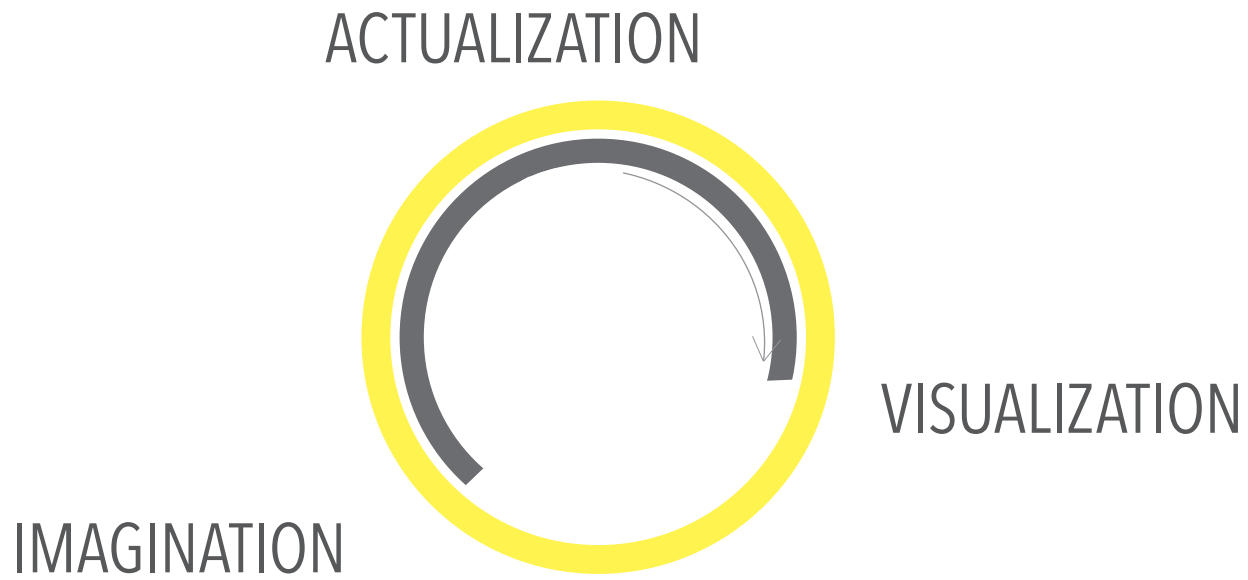
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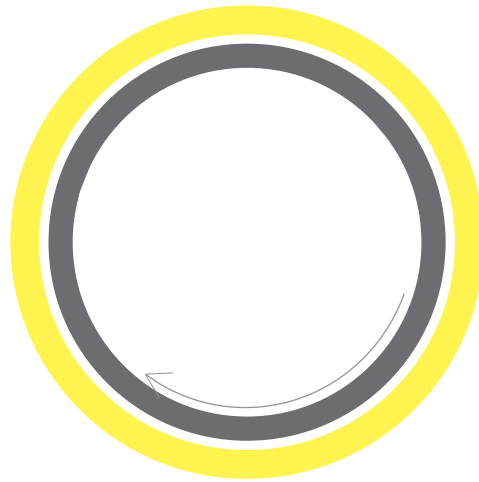
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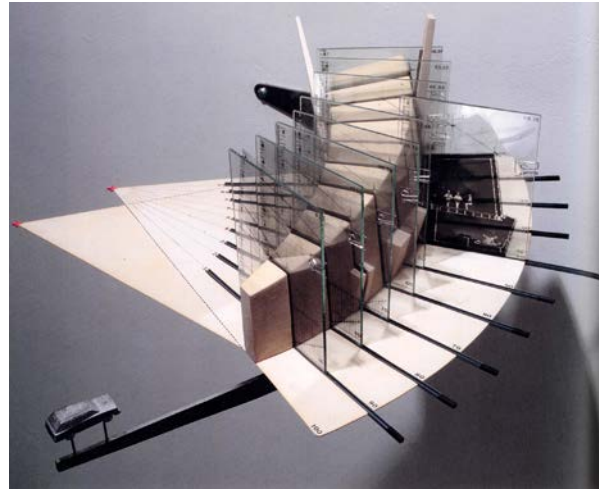
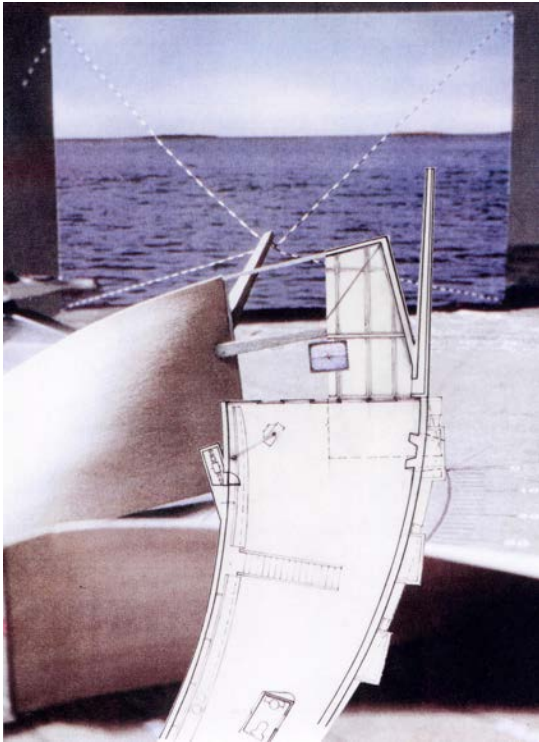


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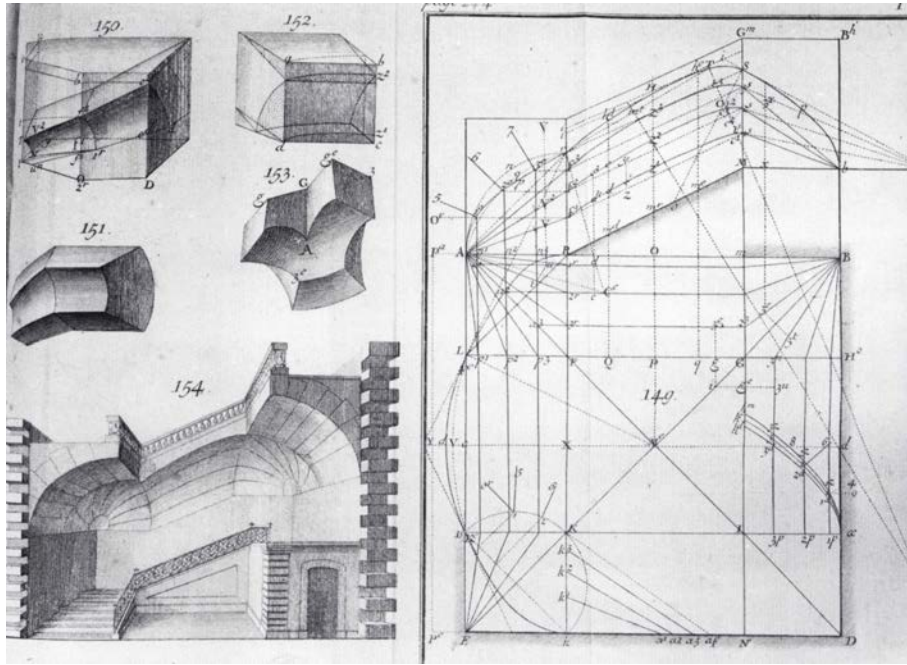
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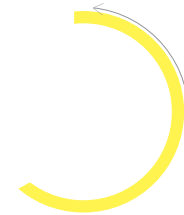


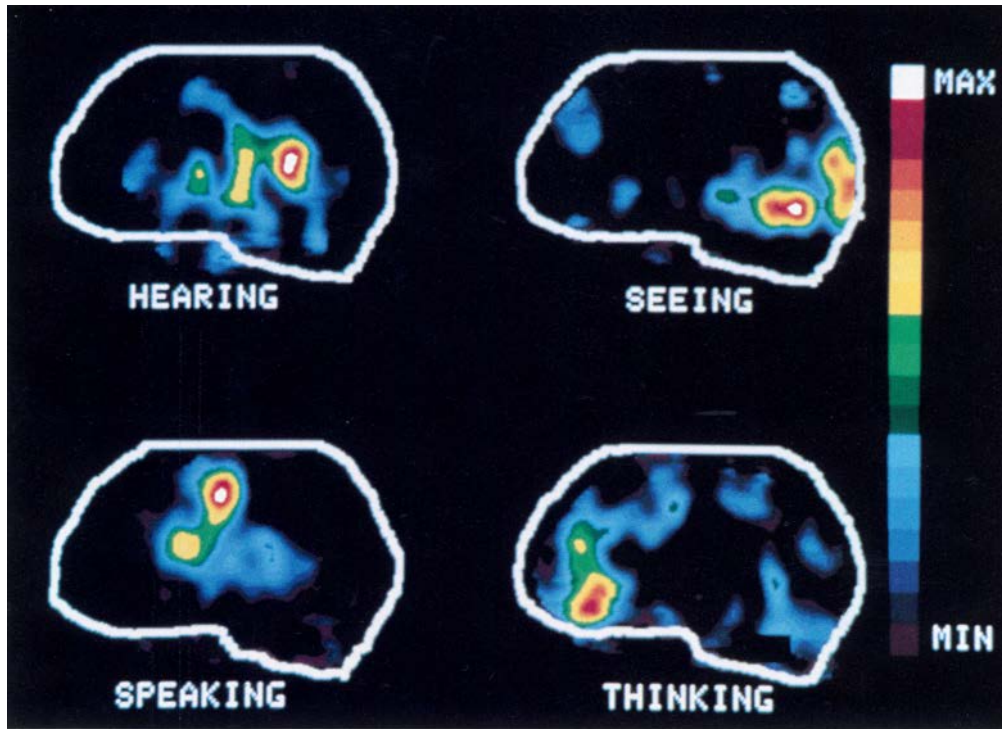
HOW DOES IMAGINATION INFORM VISUALIZATION?





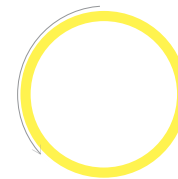
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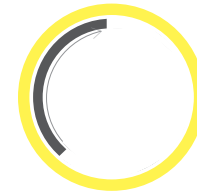
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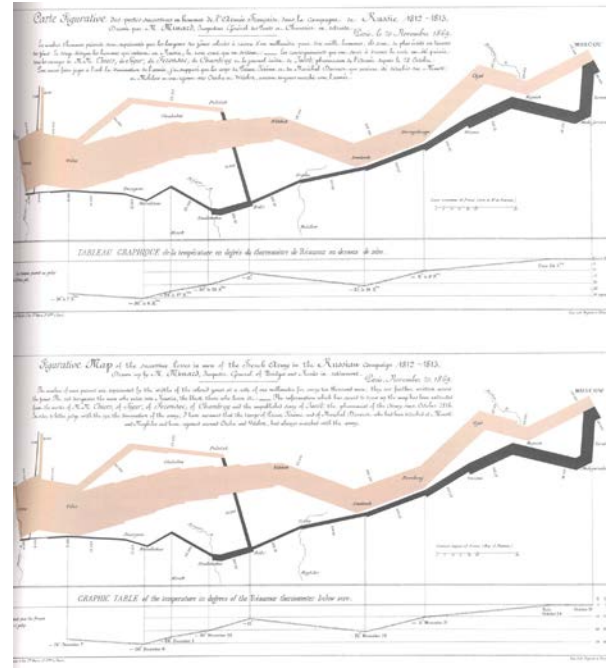
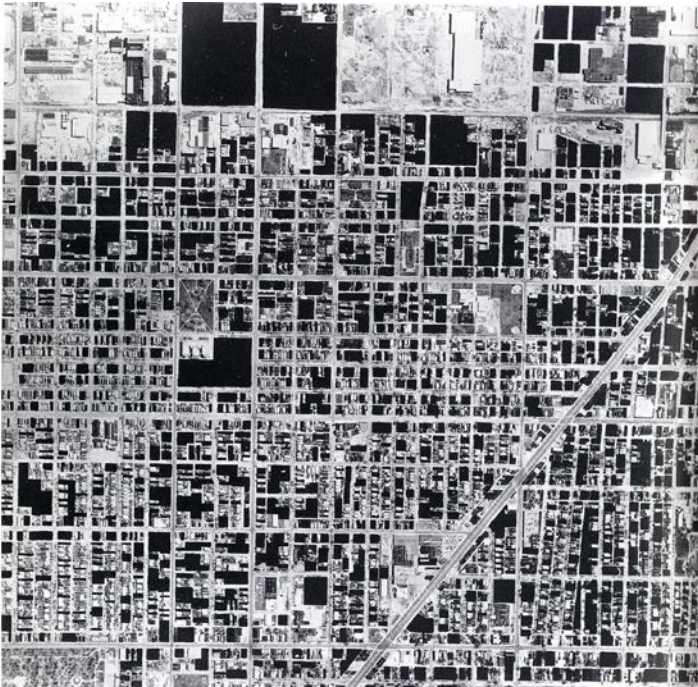
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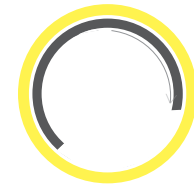


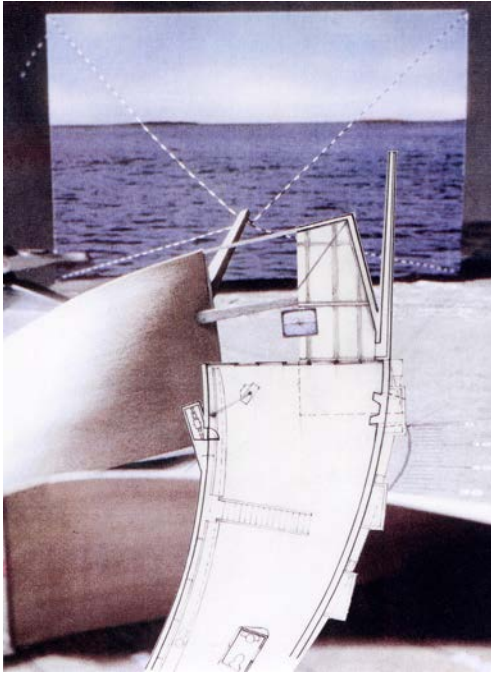
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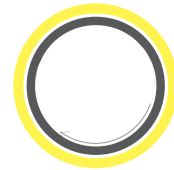


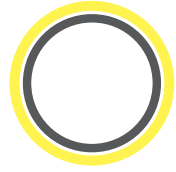
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PRACTICAL IMAGINATION
PHOTO: JOHN VIGOUR

