

1714" TRASKUIT AA 1:50

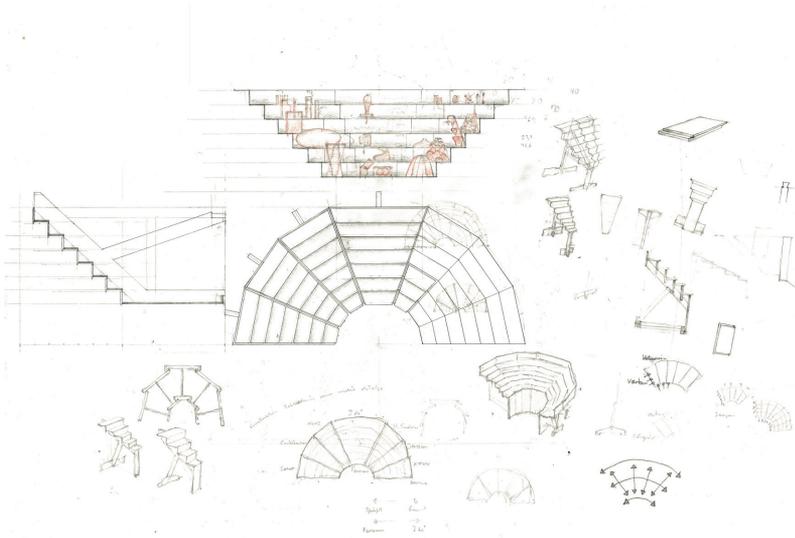
1714" TRASKUIT AA 1:50

TRASKUITAS ON VINDUET SKEDDE
 170
 220
 8/11/2000
 1:50
 1:100

EXIST. COLUMN
 1700 UG 15016
 MED 100 MM
 EXIST. COLUMN
 MED 100 MM

1700 UG 15016
 MED 100 MM

EXIST. COLUMN
 MED 100 MM

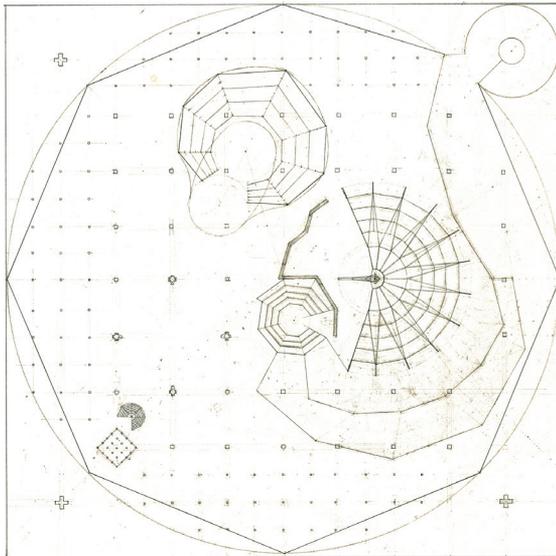


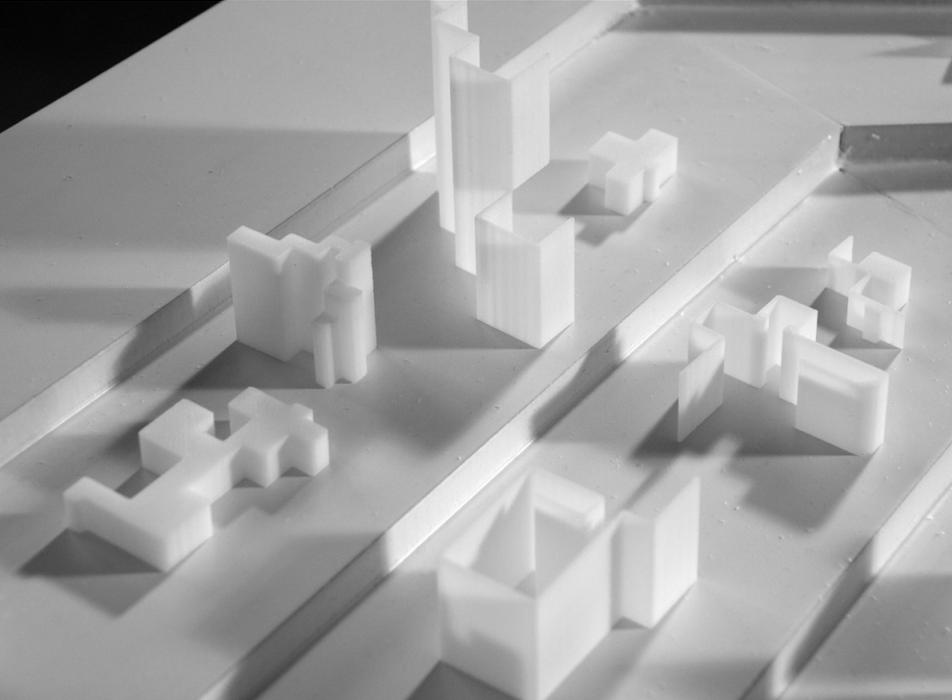
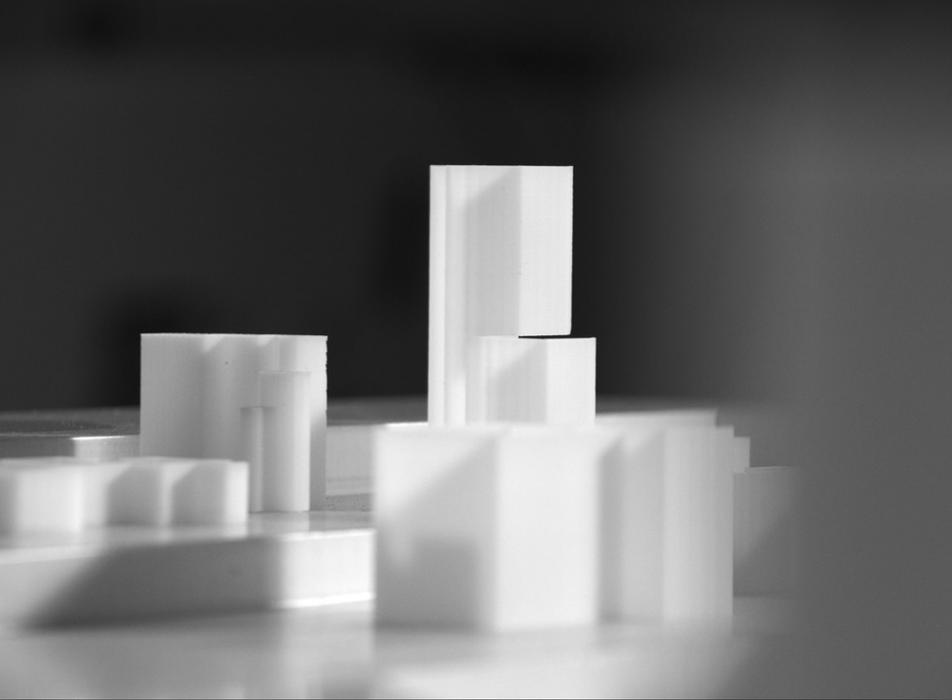
The focus of the practitioner is not upon the abilities of a supposed creative subject but concentrated on the manipulation of the components of the composition. There is no invention without techniques.

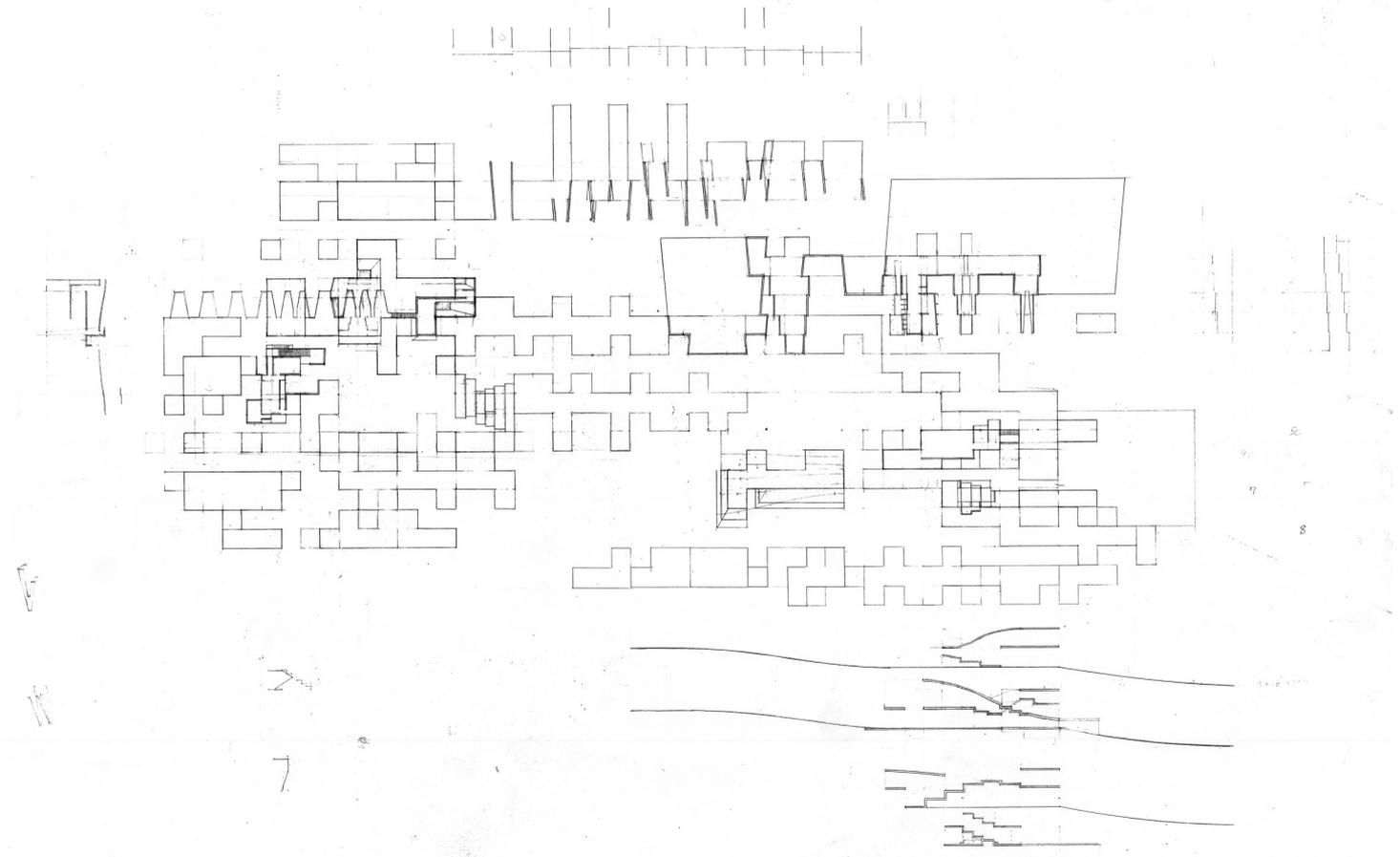
Difference is not invented in the mind of the practitioner. It is an immanent relation in the heterogeneous assemblage of the composition. The act of inventing is a bringing forth of difference and it cannot be divorced from a material practice.

A beginning is an intermezzo. The first operations are simple. The complexity comes from the material investigated by the probing of the techniques.

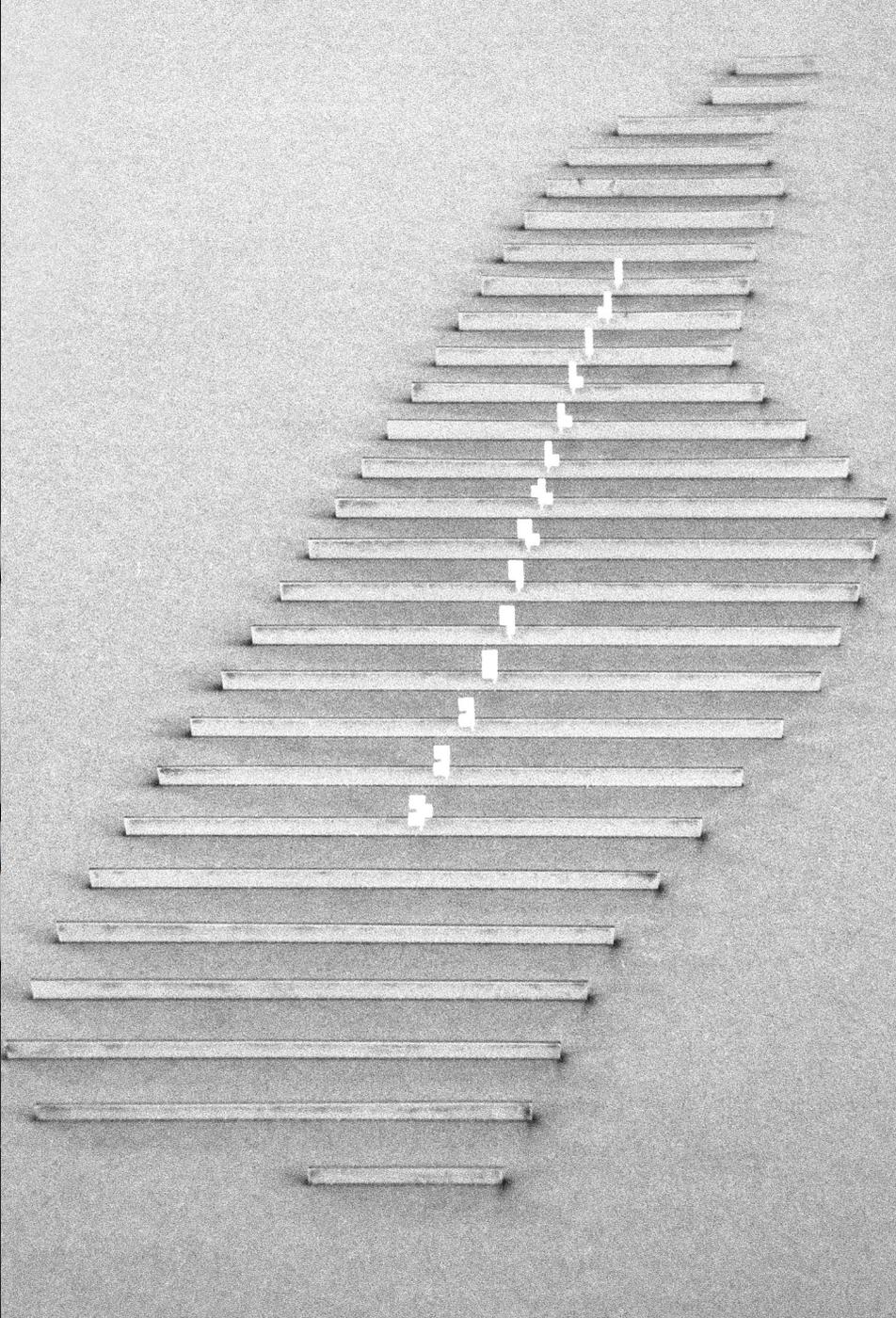
Inspiration requires an absence of intention. It is found through an artistic practice, not the other way around. One composes in order to be inspired. In a sense intention is short-sighted.

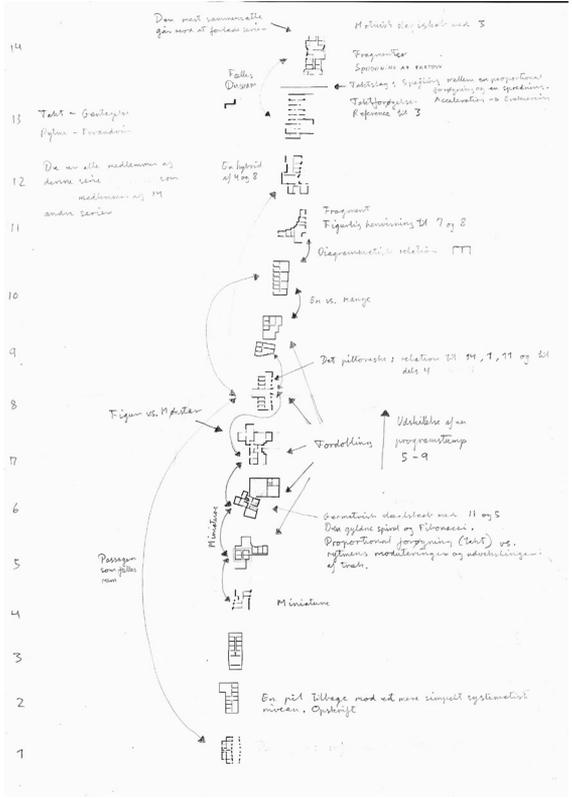


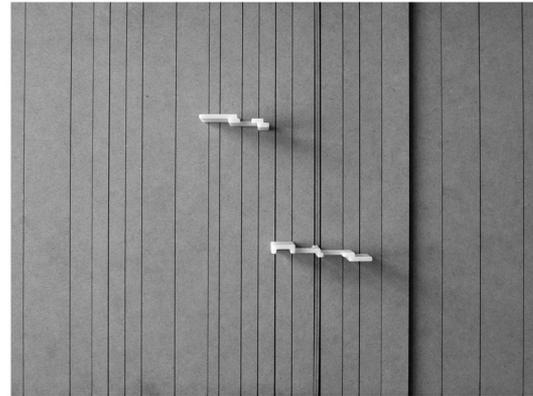
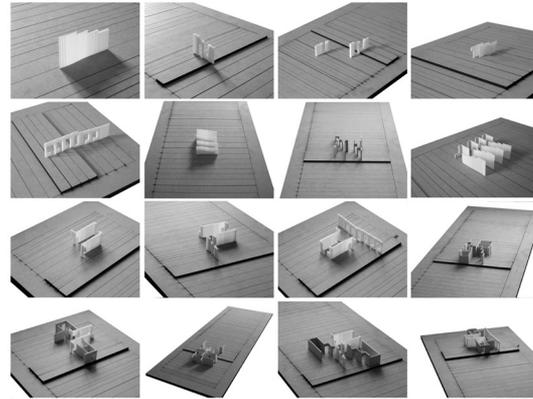












Teknologi → Variation
Teknik ← Forskel

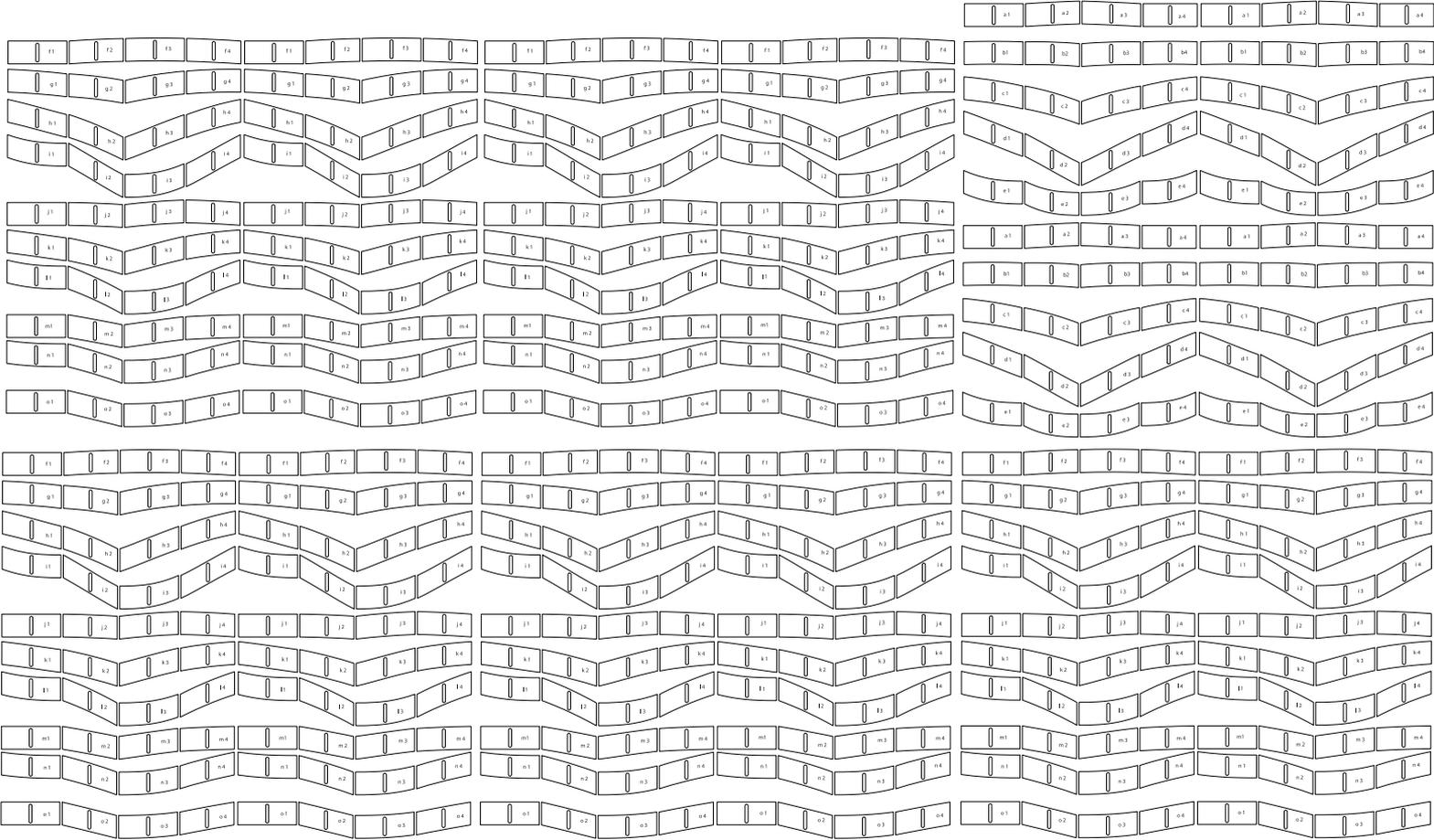
The techniques of the architectural media and the methods defined by language are divided by the gap between the sayable and the visible.

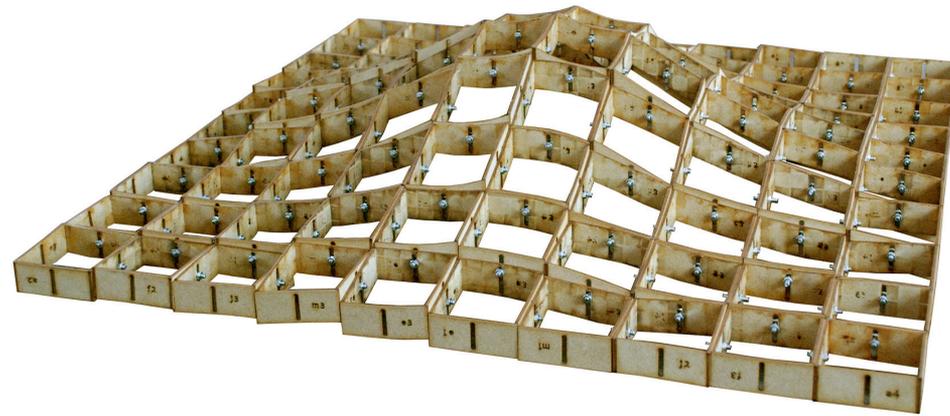
The techniques are probes investigating the immanent differences of the material - the heterogeneous assemblage of the composition.

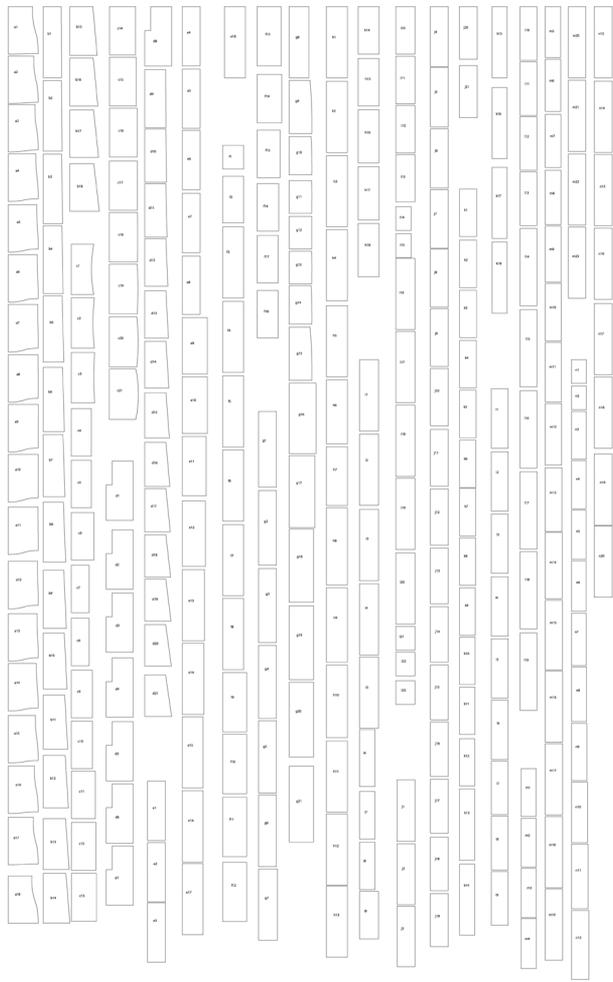
A relation is formless. You can only approach it indirectly through the manipulation of the extensive properties of the composition.

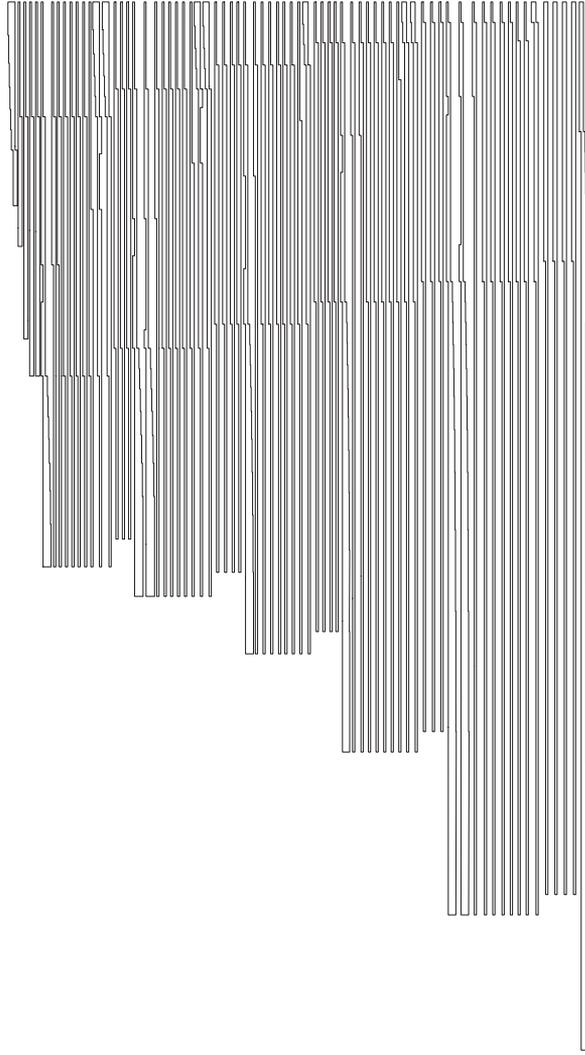
The difficulty for method in a creative process is that you cannot premeditate the event.

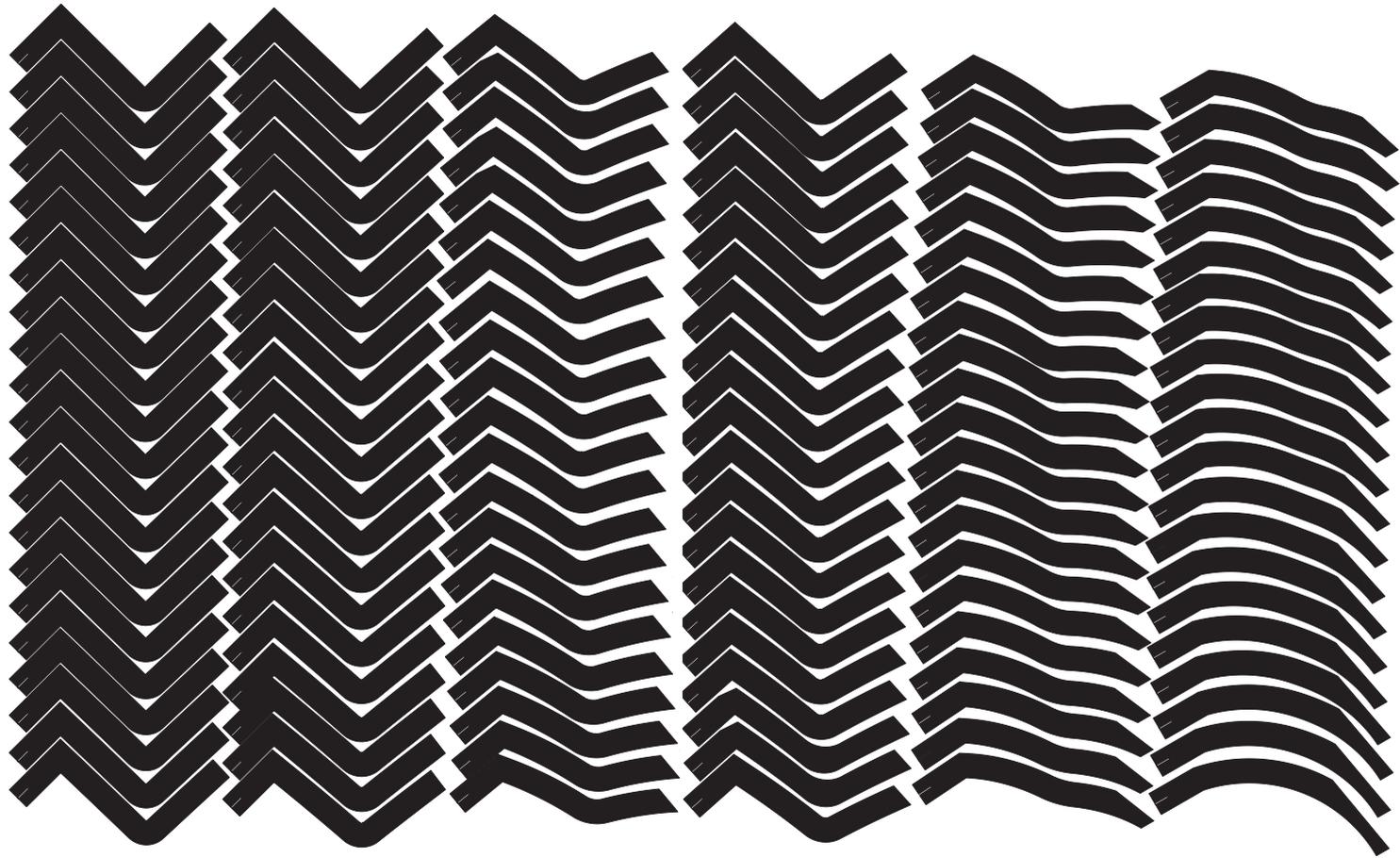
The intuitive method is a way of inventing new concepts. It is turned destructively towards existing and insufficient concepts. The new concepts do not simply inform practice what to do. They relieve bad concepts already integrated in practice in the form of clichés.

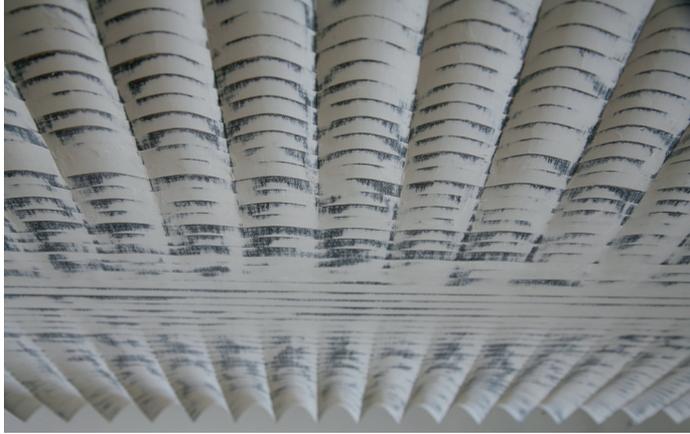










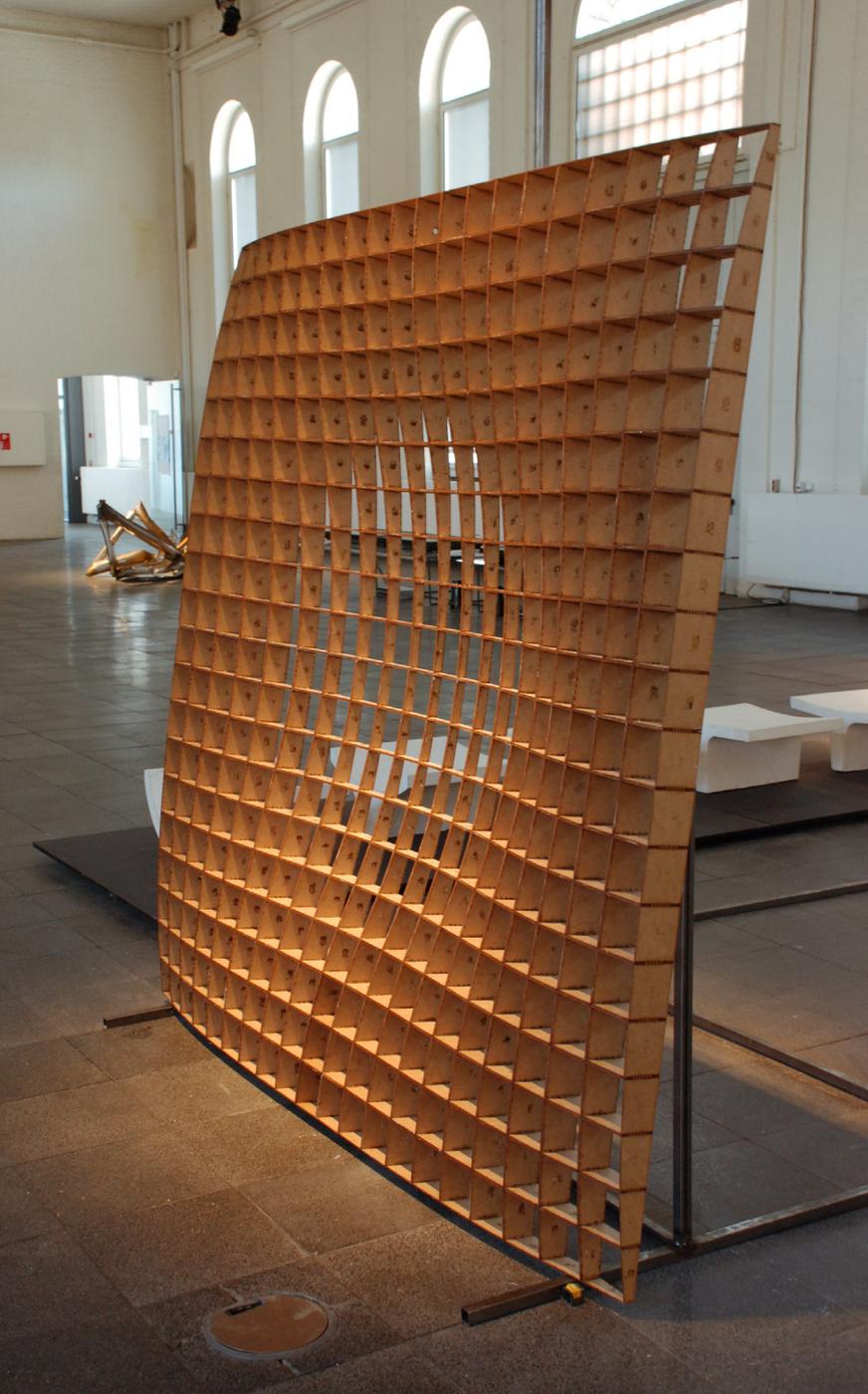












The process that invents a problem strives towards consistency, not completion.

The assemblage emerges. Consistency is cultivated. It is like a resonance between the different components of the composition.

The process finishes when the consistency has reached a point where the manipulations of the practitioner do not increase the intensity of the relational web between the components.

There is only one general rule: the composition must achieve sufficient consistency to be able to do without the practitioner. Everything moves towards this point that can only be described indirectly through metaphors because it is beyond language.



