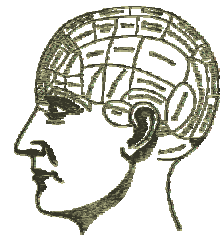


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**intentions of serendipity**

*"I create myself, echo and abyss, by thinking. I multiplied myself, by going deeply into myself. The smallest episode - a change of light, the crumpled fall of a dead leaf, the petal that drops off and commits yellowcide...the half-open gate to the old estate, the patio that opens with an arch onto the houses heaped up in the moonlight - all these things, which do not belong to me, tie my sensory mediation with cords of resonance and nostalgia. In each one of these sensations I am someone else, I renew myself painfully in each indefinite impression."*

.....  
-Pessoa, Fernando, *The Book of Disquiet*, Confession 22, p.21.

“practice, practice, practice”

There is an old saying in art pottery: "You are not a potter until you have thrown a thousand pots."

Who will be the better piano player? (1) The student who practices only what he/she is told to practice or (2) the student who practices what he/she had been told and then figures out a way to combine two learned pieces into a third new opus or to play them in a different rhythm pattern.

Architecture is the thing that distinguishes between existence and living. An architect in turn has the enormous ability to mold whether people merely exist or live. Myself as a person has the key to understanding this fundamental difference between what it is to exist and what it is to live, there are tools however that must be practiced---thus the reason for calling it “practice.”

**Seeing**  
**Reading**  
**Drawing**

These three are learned acts and as much as “talent” is said to play an enormous part, if these learned skills are not practiced, then an architect will not be successful. Hours must be spent learning to see the world with all its shapes and points. What is read must be interpreted. Both seeing and reading aid in the ultimate tool for which architects have the ability to distinguish their work from any other, the place where the difference between existence and living become apparent --- the drawing.

Drawing is a unique learned skill. The creation of plans and elevations, the creation of create forms and spaces is something which requires many hours of practice, and something which is not intended to ever be entirely mastered. Everyday, something new is seen and something new is read, constantly allowing the drawing and the architect's drawing capabilities to morph. In this regard, when someone says “practice, practice, practice” it is necessary for the architect to add these three words of seeing, reading, drawing. The saying then becomes “practice seeing, practice, reading, practice drawing.”



"The Piano Lesson" by Henri Matisse

“the container”

# 1

Walking thru the supermarket of today, one would have to notice the need to package and contain everything - milk, breath mint strips, egg cartons are simple examples. Each package in turn has its own method of being fastened – bottle cap, saran wrap, string. This condition of how a thing is held and contained has a direct relationship to architecture, after all, it is buildings which contain people and volume. Package design is very specific to the product. Likewise architecture should be very specific to the purpose.

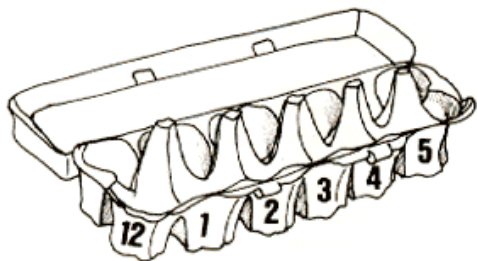
# 2

Sacred/holy space has always been something which has captured my attention and affection. Through changes over time, the sense of divine, holy space has been lost. This becomes obvious through the examination of church architecture. The splendor and holiness of cathedrals which created the ultimate feeling of divine, holy space has been replaced by gymnasiums and impermanent buildings. A sanctuary should be a place that is completely separate; one that radiates the holiness of God. Plastic cups and folding chairs are not enough. An environment must be created that communicates God’s holiness both to the senses and spirit through the technology of modern time.

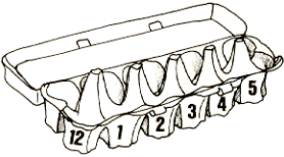

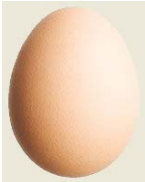




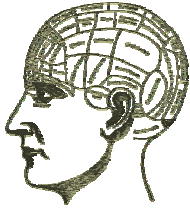








What this begins to call for is an investigation of the changing conditions which shape the functions of sacred space in the secular modern city; seeking to produce an architecture that responds to temporal realities without losing permanent sacredness; moving the church from the industrial age to the information age; and shifting church architecture from the factory model of corridors to the bionomic model of a living, transformational, learning organism.

# 1+2=3

What then is the perfect container for sacred architecture of today – and how should it be fastened?



“examining the container”

| containers/package design   |   |  |   |
|---|---|--|---|
| <b>artificial</b>   |   | <b>natural</b>   |   |
| objects that hold <u>natural</u> objects  | objects that hold <u>artificial</u> objects   | objects that hold <u>natural</u> objects   | objects that hold <u>artificial</u> objects   |
|    |    |    |    |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |