

Constructed Drawings

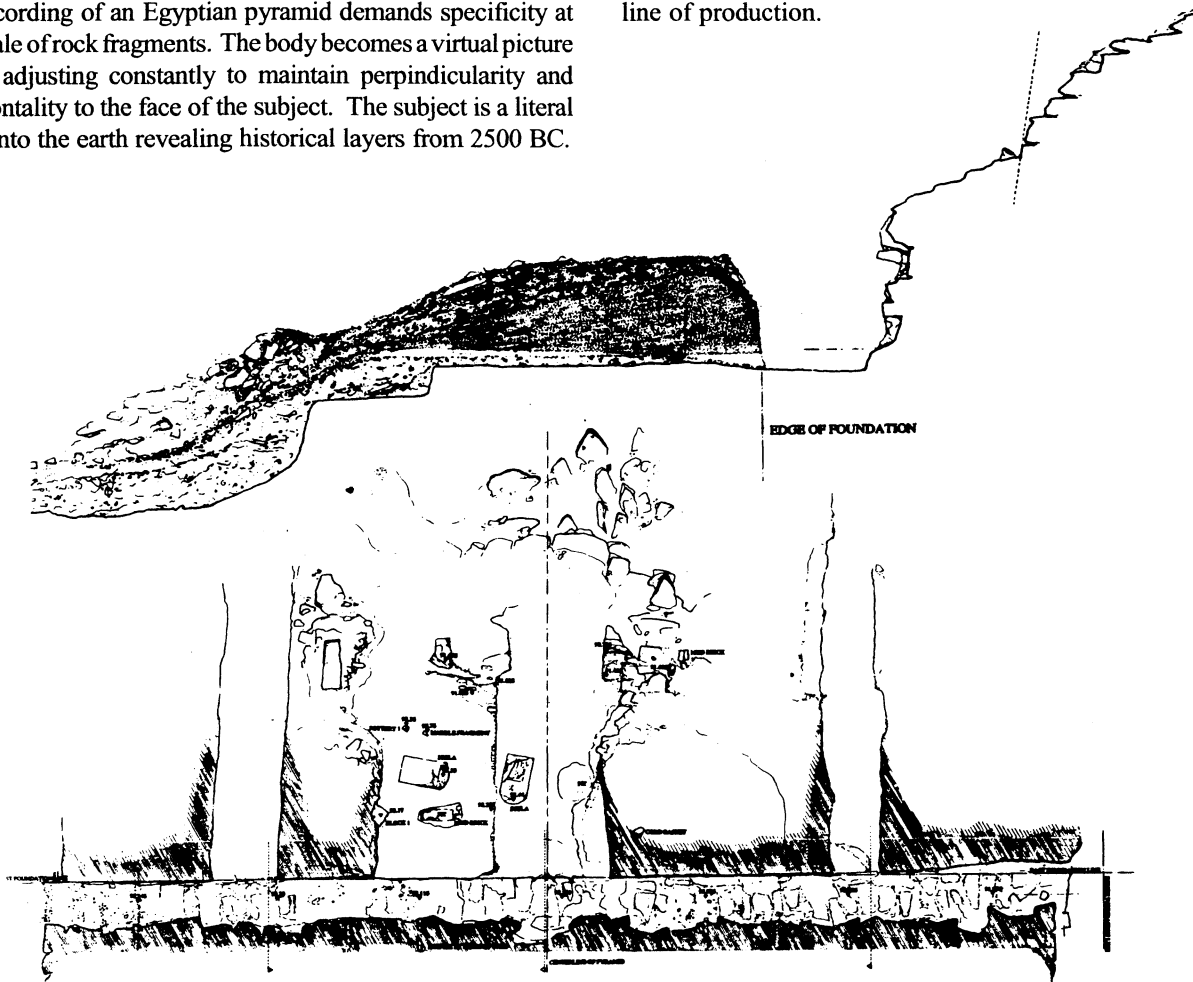
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Drawings are constructions of experience. If one cannot build, they enable a phantom synthesis of structure, habitability, and sensation. They are invented places. What I seek for myself and my students is a tangible means of constructing an attitude about learning and living. The three collections here illustrate the extreme hurdle for an architect immersed in what one might call the problem of an artist—that of establishing firm ground. When there are no constraints of program, of construction, of site, one is forced to create them. I seek limits through my selected means and my position relative to the subject.

In the first project, **Sectional Inhabitation**, the archeological recording of an Egyptian pyramid demands specificity at the scale of rock fragments. The body becomes a virtual picture plane adjusting constantly to maintain perpendicularity and horizontality to the face of the subject. The subject is a literal slice into the earth revealing historical layers from 2500 BC.

As an attempt to synthesize the factual with the emotional, the second series, **Measured Response**, relies heavily upon orthographic projections of space as the “measurable” framework within which color, texture and transparency define experiential qualities of particular places.

The final collection, **River Rouge Plant** images, explore the precision of form, its strict linear logic of sequence and the relationship to the people who bring it life. From the parking lot they are little green blobs that emerge periodically, rhythmically as breathing or perhaps to breathe. The human body’s rhythms, physically and mentally, parallel the line of production.



Sectional Inhabitation

In collaboration with Brigham Young University archeologists and a San Francisco based architectural firm, I was charged with the two-dimensional documentation of a small pyramid, Selia, in Egypt. Due west of Meidum, the lesser known pyramid of Selia (or Silah) was built by the same Pharaoh, Snefru. Based on the reading of the stele found buried at the site, the pyramid is believed to be built in the fourth dynasty (about 2500 BC). It has never been recorded.

A stepped pyramid in its original form, Selia was pillaged about 500 years ago, altering its profile and rendering the section of the pyramid visible. Archeologists dug trenches perpendicular to the east face of the pyramid searching for clues about its construction and the entrance terrace configuration. My concentration was one trench and the overall plan. Once key spot elevations were determined with a theodolite, I established a level line from which a one meter grid of flags were nailed into the face of the trench.



Measured Response

In these Romanian and Austrian drawings, the focus is upon drawing connections between a way of looking, the means with which an image is derived, and the inherent qualities of the subject recorded. The images are scraped from layers of oil pastel.

Orthographic views are used to combine the measured structure of the place with the perceived experiential quality imparted. Slicing implies a view beneath the surface. The images were built layer by layer, each representing a distinct filter (light, enclosure, surface, character) of observation. Colors preserve their individual identities through a capacity to be read, however vaguely, as distinct layers.

River Rouge Plant

The aging blast furnaces of River Rouge contradict their archaic appearance. Wearing a uniform patina of weathered reddish brown, they hulkingly frame a sea of asphalt. Old guards kept on as a concession to the time they have served. But as a day passes the apparent stiffness of rusted joints disappears into the pillows of smoke emerging from the chief, blast furnace C. The plant is alive, its lifeblood the molten steel pumping through the pipes.



MEIDUM A GREAT TOWER C ARCH PAGE 7-19-95