

## Another Axon

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Another Axon asks the question “Is a drawing architecture?”

Another Axon uses the conventions of an architectural axonometric drawing to make three-dimensional space with an ideal view of the installation seen from the top level of an adjacent parking garage. Questioning the role of the temporary installation at the 2017 Design Biennial Boston, the architect experiments with public space via a disciplinary representation. The use of an architect’s hatch library, directionality of the cladding materials, and projection of CNC tooling paths all rely on the drawing as a primary technique for constructing Another Axon. Situated on a bland site, at the I-93 off-ramp in central Boston and with interest in defining “ordinary architecture,” the project engages the norms of the convention by amplifying color and challenges traditional building materials, placing emphasis on playfully reimagining architecture in the field.

Another Axon is composed of eleven minimal art objects and a stand of twelve trees, all of which rely on contemporary reproduction strategies. The art sculptures are lifted from an open source 3D warehouse and range from Donald Judd’s *Untitled* (1961) to Carl Andre’s *Slope* (1968) while the artificial trees are constructed by carefully tracing other tree drawings from a landscape catalogue. It is an intentional act to download, borrow, trace, and copy-paste, only to hack and transform the original. This process happens quick and mostly done on autopilot to free up all conceptual wherewithal towards the architectural drawing. The drawing is what is worked on heavily in digital space. Lines, hatches, leaf shapes, and edges become materials, tooling paths, and patterns in the architectural project. Most of the design labor was time spent on crafting the drawing as an abstraction, but also obsessing over the drawings detail and execution into the material world.

The selection of materials for Another Axon reinforces the constructed, perfect axon view but also places emphasis on the “ordinary” in architecture. The collapse of minimal art (high)

with ordinary materials (low) is intentional. Three traditional exterior building materials are sourced from ubiquitous residential and commercial buildings across the United States—vinyl siding, EIFS (a synthetic stucco), and artificial turf. Each of which are distorted through orientation, color, and application from their original use. The materials are used inappropriately: vinyl siding is installed upside down and the paint stripping used on athletic fields no longer demarcates rules of a field but is rather turned into a 2,000 sq ft drawing.

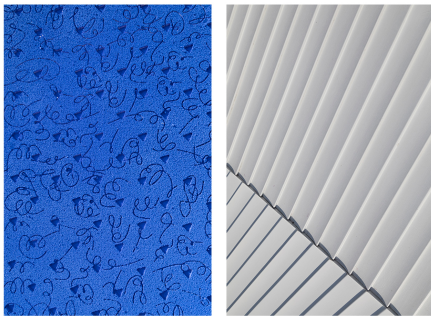
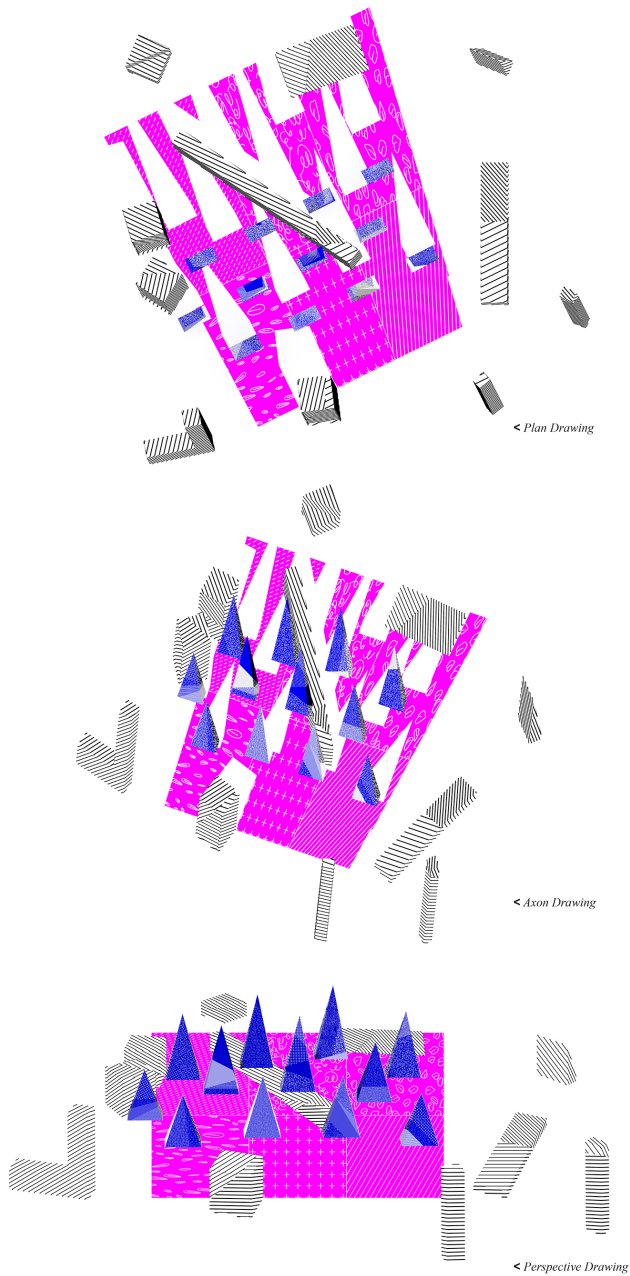
# ANOTHER AXON

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^ EIFS stucco drawing

^ Vinyl siding application



^ View of installation from public sidewalk.



^ “Perfect” axonometric view of installation from adjacent parking