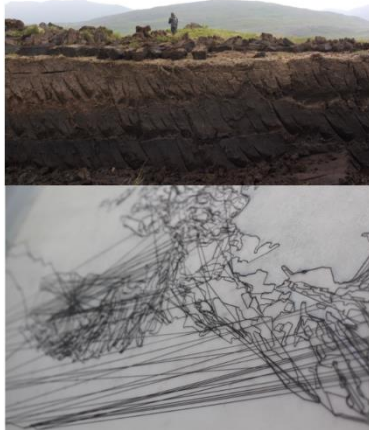


Place in its momentary status; durational unfolding

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Abstract. This writing aims at discussing the space between paper and digital representations enabling occupancy by the architect in the production of drawn speculations. A main principle in this text is for the drawing to be regarded as a principle source for knowledge. Drawings are

explained as a place for dialogue between mind and paper allowing the act of drawing to be understood as a being in time. Such method of research finds its origin in a postmodern academic world of the second half of the 20th century driven by a desire to look at the world from multiple vantage points thus opposing an assumed objective positivist stance. Form is not merely used in reference to unambiguous geometric spatial qualities, often described through means of orthographic projection. As drawing is understood as a being in time sanctioning a looking at the world from multiple vantage points, form can be understood as perpetual ambiguous permutations.