Forward

At a particularly difficult moment in my third year, my studio professor came by to chat and to encourage my flagging spirits. He observed that while he could teach me many things about architecture he could not in fact teach me to make a drawing such as the one that he saw pinned to my desk. We talked about the implications of the diagram and I had made and how to interpret it; it was from that moment forward that my self-education as an architect began. Learning to see is a complicated struggle, particularly when the seeing is both internal understanding as well as external perception. Drawing is the act of representation of experience, intuitive knowledge, and personal expression. Over the years I have continued to explore compositional structure through line and color to create meaningful associations between formal constructs, interactions and connections that were first suggested by my drawings and sketches as a student.

Also, by teaching in the studio for almost 25 years, the giving of numerous design crits resulted in the production of a graphic shorthand that formed the basis for a method of pictorial communication that could share the memory of a given place and the themes to be discovered through the act of drawing itself.

There is no greater pleasure than the self-awareness of making and experiencing the appearance of something from nothing. The blank sheet represents opportunity, challenge and potential. There is the immediacy of moving the pencil or pen while self-correcting and being able to observe the result before the mind can grasp the implications. Only afterwards can critical judgment enter into the process of making. The best drawings are those in which the idea happens as it is being created. A goal is spontaneously and freshness. Thus for the most part, I draw from memory; memory that is intensified by observation and then reflection.

The work presented is a partial record of the past 35 years. They document both an external and internal viewpoint, some related to architectural production, most to the memory of places visited; all are from my hand and head.

I am most indebted to Le Corbusier for the admonition to avoid being one who possessed "eyes that do not see," to H. Peter Kohn, Professor of Art at Cornell for making visual literates of the first year class, to Robert Stubbs, for his professionalism and mastery of color theory, and to Michael Greaves, for his graphic virtuosity and architectural insight.

This catalog is dedicated to the memory of my mother, who encouraged me, as she baked every Saturday morning, to draw at my table in the kitchen. Thus hearth and home were forever joined with pleasure of making images.

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