the ARTISTIC CONSCIENCE
THE NECESSITY FOR SEEING
IRISES. MICHAEL GRAVES. 2008

PER IL NOSTRO INSEGNANTE, MICHAEL
It goes without saying that what the architect chooses to draw, using his sketchbook as a record of observation, reveals the examination of their artistic conscience.

- “Le Corbusier’s Drawn References” by Michael Graves
Yet I find it hard to decide which are the more entertaining, our days or our evenings. As soon as our imposing landlady has placed the three-branched brass lamp on the table with the words ‘Felicissima notte!’ we sit down in a circle and each brings out the drawings and sketches he has made during the day. A discussion follows: shouldn’t the subject have been approached from a better angle? Has the character of the scene been hit off? We discuss, in fact, all those elements in art which can be judged from a first draft.

Johann Wolfgang von Goethe from Italian Journey
01 ANTIQUE CITY ON A MOUNTAIN, K.F. SCHinkel, 1805
02 ITALIAN VERNACULAR HOUSE IN SICILY, 1803-4
03 COURT GARDENER’S HOUSE, CHARLOTTENHOF, POTSdam, K.F. SCHinkel, 1820-33
04 POMPEIAN WALL PAINTING
05 ATRIUM OF ROMAN BATHS AT COURT GARDENER’S HOUSE, CHARLOTTENHOF, POTSdam, K.F. SCHinkel, 1820-33
When one travels and works with visual things... one use's one's eyes and draws, so as to fix deep down in one's experience what is seen... all this means first to look, and then to observe, and finally to discover. Once the impression has been recorded by the pencil, it stays for good, entered, registered, inscribed.

Le Corbusier from Creation is a Patient Search
It goes without saying that what the architect chooses to draw, using his sketchbook as a record of observation, reveals the examination of their artistic conscience.

- “Le Corbusier’s Drawn References” by Michael Graves
Brian — you will never know how meaningful this note is to me. Thank you. Thank you, thank you.
Michael

MICHAEL GRAVES

Pozzi Chapel

For Brian
With all my best wishes
Michael