

LINEAMENT

MATERIAL,
REPRESENTATION,
AND THE PHYSICAL
FIGURE IN
ARCHITECTURAL
PRODUCTION

EDITED BY
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LINEAMENT:

MATERIAL, REPRESENTATION AND THE PHYSICAL FIGURE IN ARCHITECTURAL PRODUCTION

Professor and Director of Graduate Programs Gail Peter Borden FAIA has a new book entitled “Lineament: Material, Representation and the Physical Figure in Architectural Production,” published by Routledge. Gail Peter Borden and Michael Meredith co-edited the volume as a follow up to their landmark book “Matter: Material Processes in Architectural Production.”

The title of the book, Lineament, is derived from Leon Battista Alberti’s fifteenth-century treatise *On the Art of Building in Ten Books*, in which the Renaissance architect and humanist author writes that buildings are constructed/produced through the dialectical collaboration of two elements: lineaments and matter. For Alberti, the term lineament broadly includes the larger processes of design and representation; lineaments organize and inscribe matter. It is the balance between lineaments, projected intentions/designs of the mind, and matter, physical in-the-world manifestations, that establishes a second fundamental dichotomy, that of intent versus reality. In this regard, Lineament can be read as a companion text to its predecessor *Matter*. Matching *Matter* in both format and method, Lineament extends its investigations on making and material interaction by instead addressing material representation and its affiliated drawings as premises for the making and thinking of architecture.

Beginning simultaneously with the material and representational, the book focuses on the correspondence of architectural thinking and making through the aforementioned dialectics/dichotomies—or, put differently, through the complicated/ambiguous mediation and media of the architectural discipline.

Stan Allen, Architect and George Dutton Professor of Architecture and former Dean at Princeton University, writes: “Lineament traces out a shared set of concerns among a generation of practitioners who are producing compelling new work at the same time as they contribute to ongoing academic debates. The editors have assembled a diverse group capable of moving freely between analog and digital production, and equally comfortable with discursive and material practices. This is a body of work in which projects do not simply illustrate theoretical concepts articulated elsewhere, but instead demonstrate an intricate interplay between ideas and things.”